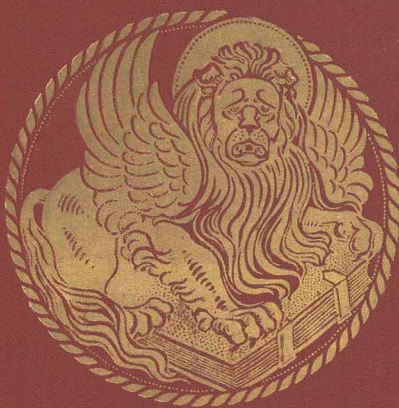


STREETS
AND
CANALS
IN
VENICE



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STREETS
AND
CANALS
IN
VENICE

(CALLI E CANALI IN VENEZIA)



VENEZIA
FERDIN. ONGANIA EDITORE

SOLD BY
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MDCCCXCIII.

PROPRIETÀ ARTISTICA E LETTERARIA.

VENEZIA, TIPOGRAFIA EMILIANA.



Ferd. Ongania - editore
1890 - 91

To study her in her peculiar characteristics one must lose oneself in the labyrinth of her streets, canals, bridges, embankments, and little squares; then the soul of the beholder unites in loving sympathy with the poetry of light, water, and colour.

Certainly no small portion of Venice has, not only in the centres of busy life but also in the remoter parts, undergone transformation. Bridges with massive brick parapets have been replaced by light iron ones; crumbling walls have had their marvellous tints covered by a sheet of monotonous white; and wonderful old edifices, inexhaustible sources of artistic inspiration, have fallen a prey to the pick-axe; yet, far better than in the frequented streets, and uncontaminated by irreverent modernism, the Past still proclaims itself from among the gloomy canals and picturesque alleys. How strange is the passion for this silent and mysteriously modest Art; this affectionate reverence for the relics of a by gone age!

Every most remote corner of Venice is illumined by Art. The wonderful edifice of the Bernardo family at S. Polo, rich in pointed arches, rises from a Canal where the light hardly penetrates; on the right of the entrance to the Calle dei Miracoli we find the majestic Van Axel Palace; through narrow alleys and court-yards we penetrate to the beautiful winding staircase of the Contarini!!

And how many charming details for the artist! Here and there — walled in by chance in some ruinous edifice — a marble image by an ingenuous third-century Artist, or a black, bituminous pilaster, the remains of some princely dwelling; a byzantine patera, or a most graceful ogee: a verse from an ancient poem: images and reflections caught and incomparably rendered by two cunning XVIIIth century painters, — Canaletto and Guardi. It is this sweet intimacy with Truth that constitutes the joy and the torment of Painters of to-day, who, abandoning all the old conventionalism, desire, as an acute critic has well said, to be inspired by and to pourtray a Venice which shall be none other than Venice herself!!

A courageous Publisher — with the soul of an Artist — not heeding expense, and stranger still, heedless of sordid gain, now proposes by means of accurate photo-engravings, to perpetuate and to place within our reach the most characteristic features of those less known parts of Venice which unite in themselves the Poetry of Art with that of Old Memories. And all lovers of these cannot fail to applaud and to encourage him.

P. MOLMENTI.

Translation by F. HOME. ROSENBERG.





INTRODUCTION



ENICE is ever the ideal home of all who are enamoured of Art. The love of artists, the researches of students and the enthusiasm of poets have been so ardent and so daring as not unfrequently to result in substituting the imaginary for the real, and consequently in weakening if not altogether destroying the conception of truth; for enthusiasm often blinds us to the reality of things. Thus, paintings, poems, romances, and alas! many histories, have combined to create a purely conventional Venice. Painters, have reproduced, *ad nauseam*, S. Mark's, the Piazzetta, the Mole, the Lagune, in such brilliant, such audacious colours, as give no idea of the mild harmony of the Venetian sky; while the Photographer, competing with them, has inundated us with views of the Grand Canal and of the Ducal Palace, illumined by artificial moonshine; representing a theatrical Venice precisely as described by poetasters, by bad play-writers, by foolish novellists, and by ignorant and prejudiced historians. No city has ever been more erringly judged, no government less understood, no people — gifted with a lively disposition and with ready wit — more vilely misrepresented than the Venetian when described as surrounded by spies, by bravoës, and by executioners. These false ideas were, doubtless, in part induced by the mysterious aspect of the city, by the obscurity prevalent in certain localities, by the gloom in the blind alleys, by the tortuous canals, by the narrow and silent lanes! « The city », writes Byron, « resembles a dream; her history is a romance ». But Poetry — which when it disdains morbid romanticism is always truthful — gathers ineffable attractions from this hidden, meditative, inner aspect of Venice.

of the Venice of their time and Canaletto in addition to his paintings left us, in his beautiful copper-plates, a durable impression of the ensemble of the city, and of its unique art.

The present collection although following the same general idea, differs greatly in execution. The plates, one hundred in number, are faithful representations of the original scenes made by means of Photographs taken expressly for this work, and reproduced by a process which, to the merit of the most faithful reproduction unites that of a permanent impression, and therefore combines the advantages of all other modern inventions in reproductive art.

The literary part of the work has been entrusted to P. Molmenti and other writers who have already occupied themselves with Venetian art and history.

Each plate is supplemented with a note containing a brief artistic and historical account of its important subject.

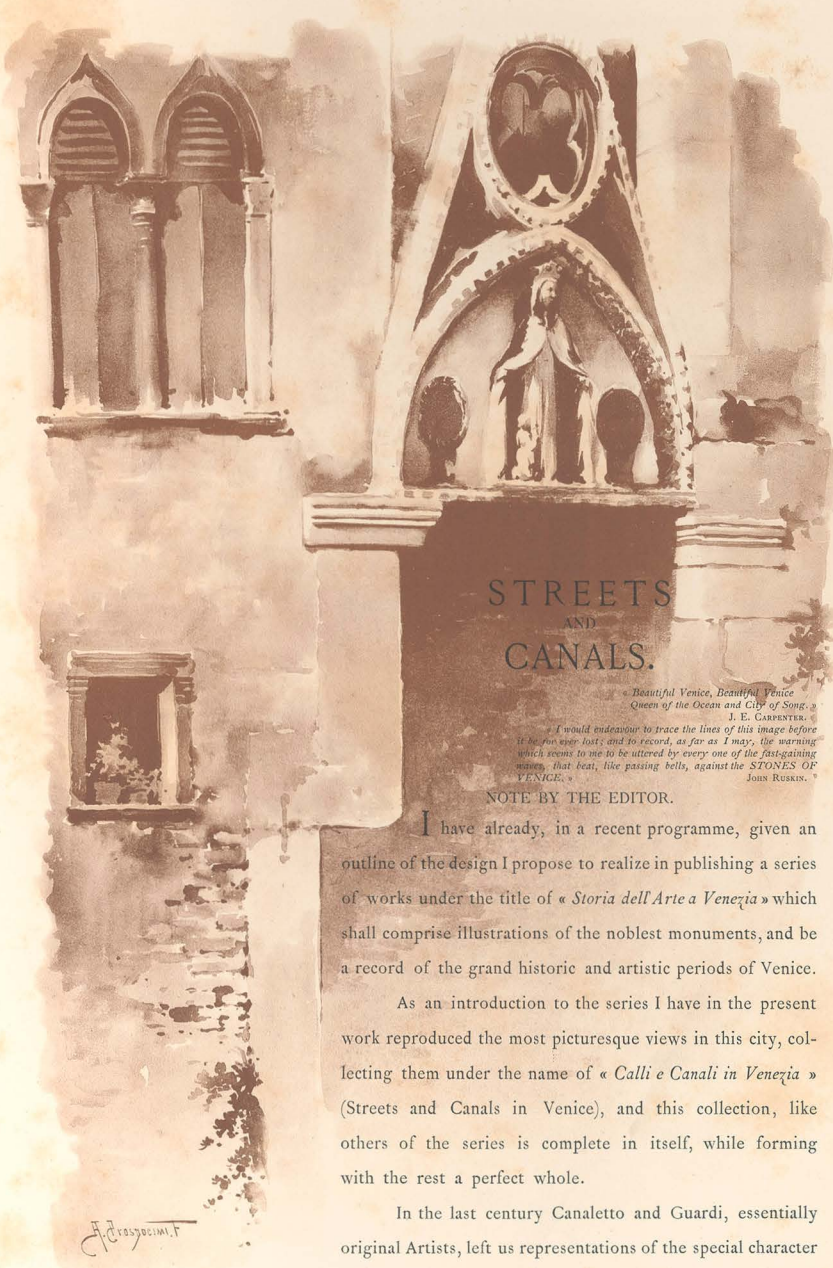
I trust that this new publication will meet with the same favour as the preceding (*), for it should be attractive and valuable not only to artists and amateurs of Art, but also to Literary and Artistic Institutions, and to the studious art loving public in general.

(*) *Raccolta delle vere da porfir a Venezia*. Collection of Well-Curbs, with illustrations of interiors of Venetian palaces etc. Two Portfolios in-4, containing 260 plates in heliotype from Nature. 1889. Price 200 frs.

FERD. ONGANIA.



Bronze Lion on a Column in the Piazzetta.



STREETS AND CANALS.

*« Beautiful Venice, Beautiful Venice,
Queen of the Ocean and City of Song. »*

J. E. CARPENTER.

*« I would endeavour to trace the lines of this image before
it has ever faded and to record, as far as I may, the warning
which seems to me to be uttered by every one of the fascinating
waves, that beat, like passing bells, against the STONES OF
VENICE. »*

JOHN RUSKIN.

NOTE BY THE EDITOR.

I have already, in a recent programme, given an outline of the design I propose to realize in publishing a series of works under the title of « *Storia dell'Arte a Venezia* » which shall comprise illustrations of the noblest monuments, and be a record of the grand historic and artistic periods of Venice.

As an introduction to the series I have in the present work reproduced the most picturesque views in this city, collecting them under the name of « *Calli e Canali in Venezia* » (Streets and Canals in Venice), and this collection, like others of the series is complete in itself, while forming with the rest a perfect whole.

In the last century Canaletto and Guardi, essentially original Artists, left us representations of the special character

A. J. Rossetti

20. BACINO DI S. MARCO. *S. Mark's Basin*. — With the Palazzo Giustinian, the Giardino Reale, the Zecca (Mint), the Palazzo Ducale, the Prigioni (prisons), the Palazzo Dandolo, now Danieli's Hotel, and the Chiesa (church) della Pietà.
21. COLONNA DELLA PIAZZETTA DI S. MARCO. — ANGOLO DELLA LIBRERIA. — LA ZECCA. *Column in the piazzetta S. Mark. — Angle of the library. — The mint.* — The granite Column on which the statue of S. Theodore is placed, together with the other bearing the symbolic lion is said to have been brought, during the crusades, from Casarea where both formed part of the temple erected by Herod in honour of Julius Caesar.
- The old Library, begun by Sansovino early in the sixteenth century and finished by Scamozzi in 1582 was rightly called the finest building erected in Venice during that epoch.
- The Mint, by the same Architect, of severe and majestic aspect, is described by Sansovino's son as a "Notable edifice... all interwoven within and without of cut stone, bricks and iron, without so much as a foot of wood, so that for strength and for being fire-proof there is none other that can compare with it."
22. ARCHIVOLTO A SINISTRA NELLA FACCIATA PRINCIPALE DELLA BASILICA DI S. MARCO. *The arched niche on the left hand of the front elevation of the Basilica.* — This niche is adorned with precious marbles and with byzantine columns and capitals; it contains an important mosaic, reputed to be of the XII century, representing the reception of the body of S. Mark. The bronze gate of the door-way dates from 1300 and is the work of Bertuccio, a Venetian goldsmith.
23. PALAZZO DETTO CÀ D'ORO SUL CANAL GRANDE. *Palace named Cà d'Oro, on the Grand Canal.* — A wonderful edifice in pointed arch style, the erection of which was entrusted by the Contarini family, between 1424 and 1430, to John and Bartholomew Bon. A year afterwards the greater part of the marble ornamentation was painted and gilt by a French artist, hence the name by which it has always been known, viz: Cà d'Oro, or House of Gold. In 1484 this palace passed from the Contarini to Peter Marcello, of whom a chronicler writes "He was called Peter of the House of Gold on account of his having acquired — with his wife — the gilded house near the Contarini Palace at S. Sophia." — Consecutive proprietors of the Cà d'Oro were the Loredani and the Brezsa. Last century it became the seat of a theatrical academy founded by the Marquis Francesco Albergati and Count Alessandro Pepoli.
24. RIO DELL'ANGELO RAFFAELE E PALAZZO ARIANI. *The Archangel Raphael's canal, and the Ariani palace.* — This palace, in pointed arch style, with a magnificent central window, is attributed to the middle of the XIV century. Tradition says that an Ariani palace existed on this spot from the IX century. The Ariani were anciently comprised among the patricians of Venice, but were excluded from the Grand Council towards the end of the XIV century. An Antonio of this family, dying in 1361, ordered in his will that none of his sons or daughters should dare to intermarry with patricians.
25. PALAZZO VENDRAMIN CALERGI AI SS. ERMAGORA E FORTUNATO SUL CANAL GRANDE. *Vendramin-Calergi Palace at Saints Ermagora and Fortunato on the Grand Canal.* — This palace was built by order of Andrew Loredan at the end of the XV century and was inhabited during the XVI by Princes visiting Venice. In that century it was purchased by the Calergi from whose possession it passed into that of the Grimani-Calergi. On the 15 January 1658 John and Peter Grimani-Calergi, having inveigled Francis Querini-Stampalia into the adjacent garden caused him to be barbarously murdered there; for this the Grimani family was banished and degraded from the ranks of the nobility, to which it was, however, restored two years later. This family becoming extinct in 1740 the palace passed into the possession of the Vendramin-Calergi who sold it in 1844 to the Duchess of Berry. The Archduke Charles Ferdinand of Innsbruck dwelt here in 1652, and on the 13 February 1883 Richard Wagner here exhaled his last breath.
26. CHIESA DELLA MADONNA DELL'ORTO. *Church of our Lady of the Garden.* — This church, originally dedicated to S. Christopher, was built in the XIV century. The pointed arch front, with its statues and very tasteful decorations, indicates the transition from the gothic to the Lombardesque, and dates from the XV century. Tintoretto is buried here.
27. COLONNA DELLA PIAZZETTA DI S. MARCO. — ANGOLO DEL PALAZZO DUCALE. *Column in the Piazzetta S. Mark. — Corner of the Ducal Palace.* — The front and side elevations of this Palace belong to the first years of the XIV century, and are said to be the work of Giovanni Bartolomeo and Pantaleone Bon. For the column see Note 21 supra.
28. PALAZZO CONTARINI-FASAN SUL CANAL GRANDE. *Contarini-Fasan Palace on the Grand Canal.* — Belonged to the Contarini, and is a magnificent specimen of the pointed-arch style of the XIV century. Tradition says that the beautiful marble balcony on the first floor, to the left of the water-gate was that of the unfortunate Desdemona.
29. PALAZZI CAPELLO E GRIMANI DUBOIS A S. POLO SUL CANAL GRANDE. *Capello and Grimani Palaces at S. Polo on the Grand Canal.* — On the left is part of the Capello palace built in the renaissance style by the patrician family whose name it bears, and once remarkable for frescoes by Paul Veronese with which its exterior was adorned. This palace is now the property of Sir H. Austen Layard who has enriched it with a precious collection of Ancient and Modern Art. The Grimani-Dubois Palace, also in the renaissance style is still in the possession of the patrician family Grimani.
30. CHIESA DI S. ZACCARIA. *The church of S. Zechariah.* — Is of very ancient origin, but was rebuilt in the second half of the XV century by renaissance artists; it is adorned with precious master pieces of Art, in painting by Palma, by Giovanni and Antonio di Murano, by Giovanni Bellini, and in Sculpture by Francesco and Marco di Vicenza and by Alessandro Vittoria. Immediately adjoining is the Monastery of S. Zechariah which was annually visited by the Doge on the anniversary of the consecration of the church.
31. PORTA DELLA CARTA E ANGOLO DEL PALAZZO DUCALE. *Carta Gate and angle of the Ducal Palace.* — This gateway ranks among the most famous monuments on account of the richness of its sculptural decorations, executed, it is believed, by Giovanni and Bartolomeo Bon between 1440 and 1443. — It was called *Porta della Carta* because the official notices used to be placarded on the door.
32. BASILICA DI S. MARCO. *The Cathedral of S. Mark.* — The most important edifice in Venice, begun by the Doge Giustiniano Partecipazio in the IXth century and destined to contain the remains of the Evangelist S. Mark. Partly destroyed by fire in the Xth century, its reconstruction was commenced by the Doge Pietro Orseolo, continued by his successors Domenico Contarini and Domenico Selvo and finished by Vitale Falier. — It is decorated with Mosaics and marble facings and columns, these last having been brought to Venice in large quantities during the Crusades.
33. CORTILE DEL PALAZZO DUCALE, E SCALA DEI GIGANTI. — *Court of the Ducal Palace, and Giants' Staircase.* — The body of the edifice fronting the Court-yard is attributed chiefly to the architect and Sculptor Antonio Rizzo who profusely enriched it with gems of renaissance ornament. The staircase was ornamented chiefly by Domenico and Bernardino da Mantova. — The two colossal statues of Mars and Neptune by Jacopo Sansovino, placed on the landing in 1554 caused it thenceforth to be named the Giants' Staircase.
34. RIO E CHIESA DEGLI OGNISSANTI. *All Saints' Church and Canal.* — This Church was built at the close of the XV Century, and belonged to Cistercian Nuns.
35. CALLE DELLA MADONNA presso il Ponte di Rialto. *The street of "Our Lady," near the Rialto Bridge,* probably contained some houses possessed by a Brotherhood under the auspices of the Virgin, hence its name *Calle della Madonna*. It is noteworthy for its edifices which date from the first years of the XVI century, and which preserve their original character.
36. CHIOSTRO DELL'ABBAZIA DI S. GREGORIO. *Cloisters of the Abbey of S. Gregory.* — These form part of the Abbey rebuilt in the beginning of the XIV century, suppressed together with the Church in 1808 and are among the most picturesque features of Venice.
37. RIO DETTO DELLA CÀ DI DIO. — *Cà di Dio Canal.* — The name is taken from the neighbouring Hospice for Pilgrims, later on converted into an Alms-house for poor women who must be patricians or citizens of Venice.
38. RIO DEI SS. GERVASIO E PROTASIO, DETTO S. TROVASO. *The canal of S. Trovaso.* — One of the most picturesque localities in Venice although its edifices possess no artistic value.
39. PONTE DEI SOSPIRI. *The Bridge of Sighs.* — So called because it led from the Ducal Palace to the State Prisons; artists, historians, and poets amongst whom Byron takes a foremost place, have united to make this bridge celebrated. It was built at the end of the XVI century.
40. LE ZATTERE, CHIESA DEGLI ORFANI. *The "Zattere," and Orphans' Church.* — This celebrated promenade anciently served and still serves as a wharf for the *zattere* or rafts of timber floated down from the Alps, hence its name. The Orphanage Church, formerly belonging to the Jesuits, is an elegant specimen of the Renaissance.
41. CHIESA DI S. MARIA DELLA SALUTE SUL CANAL GRANDE. *Church of "our Lady of Health," on the Grand Canal.* — The construction of this church was decreed in 1630 as a votive offering on the cessation of the Plague which had just afflicted Venice. It was therefore commenced in 1631 and finished in 1682, from the design and under the direction of Baldassare Longhena who, as is believed, modelled it on the description left by Polifilo in the XV century. It contains paintings by Marco Basaiti, Titian, Tintoretto, Salvati, and Palma the younger. Annually on the 21 November this church was visited in great state by the Doge and chief dignitaries of the Republic.
42. RIO O CANALE DI S. ANTONINO DAL PONTE DELLA PIETÀ. *S. Antonin Canal from the Pietà Bridge* — one of the most picturesque in Venice.
43. ANGOLO DELLE PRIGIONI, PONTE DELLA PAGLIA E PALAZZO DUCALE dalla Riva degli Schiavoni. *Corner of the prisons, the Straw Bridge and Ducal Palace, from the Riva degli Schiavoni.* — The prisons (*le Prigioni*) were built from the designs of Jacopo da Ponte in 1580 in order to replace the unhealthy cells of the Ducal Palace. — The *Ponte della Paglia*, or Straw Bridge, was so called from the boats laden with straw which were accustomed to moor near it.
44. PALAZZO DARIO A S. GREGORIO SUL CANAL GRANDE. *Dario Palace at S. Gregory's, on the Grand Canal.* — An elegant Lombardesque building, rich in coloured marbles, erected towards the close of the XV century apparently by Giovanni Dario, a Venetian, since we read on its front the inscription:
GREGO VRIB IOANXES DARIVS
It was more recently in the possession of Sig. Lucovich from whom it was purchased by M.^r George Talbot.
45. BASILICA DI S. MARCO DALLA PIAZZETTA. *S. Mark's Cathedral from the Piazzetta.* — For a reference to this marvellous edifice, built during the most glorious epochs of the Republic, see note to Plate 32.
46. PALAZZO CORNER SPINELLI SUL CANAL GRANDE. *Corner-Spinelli Palace, on the Grand Canal.* — Attributed to the Architects Pietro Lombardo and Guglielmo Bergamasco XVI century. The side balconies and the landing-stair are true models of Art.
47. RIO O CANALE NELL'ISOLA DELLA GIUDECCA. *Canals in the*
48. *Giudecca Island.* — All of which, on account of the variety of colour,
49. and of the fishing-boats which assemble there, especially in summer,
50. present the Artist with rich fields for study.

STREETS AND CANALS IN VENICE

EDITED BY

FERDINAND ONGANIA



LIST OF THE PLATES WITH NOTES ON THEIR SUBJECTS.



IO O CANALE DI S. MARINA. *The Canal of S. Marina.* — On the embankment to the left is a Palace, in the pointed-arch style, which in the XV century belonged to the Soranzo family who aided in founding the Church of S. Maria dei Miracoli. In the XVII century this palace became the property of the Van-Axels; it is remarkable for its carved door.

2. RIO E PALAZZO DELL'ANGELO A S. MARCO. *Canal and Palace of the Angel at S. Mark's:* so called from the half-figure of an Angel still existing on the front of the palace, and placed there, as the legend says, in memory of a malignant spirit that once haunted it in the form of an Ape. This palace, built in the XV century, in pointed-arch style by the Soranzo family, was adorned by Tintoretto with frescoes of battle-scenes and with a frieze composed capriciously of hands and feet, which occasioned the painter's rivals to observe that he required hands and feet to complete so important a work.
3. RIO E PALAZZO WIDMAN, a S. Canciano. *Widman Palace and Canal.* — This Palace, from the designs of B. Longhena, and formerly adorned with exquisite works of art, first belonged to the Bergamasque family Sarotti, and afterwards became the property of the Counts Widman, originally merchants from Carinthia and in 1646 enrolled among the nobles of Venice.
4. RIO DI SAN CANSIANO, e ANTICO TRAGHETTO DI MURANO. *S. Canciano's Canal, and old Ferry to Murano.* — On the left is the Palace named after the Strozzi, emigrants from Florence, later on the dwelling of the Svaieris, and of the Webers who here formed a precious collection of historic and artistic memorials, now lost.
5. RIO PRIULI, a S. Maria Formosa. *Priuli Canal:* — On the right is the Palace formerly called Ruzzini, afterwards Priuli, from the designs of Bartolomeo Monopola.
6. RIO E PALAZZO ALBRIZZI, a S. Apollinare. *Albrizzi Palace and Canal.* — The palace was built by the Bonomo family in the XVII century, and became the property of the Albrizzi in 1648. Isabella Teotochi Albrizzi, a distinguished authoress and a friend of Foscolo's and Byron's, lived here.
7. TRAGHETTO E CHIESA DEI SS. ERMAGORA E FORTUNATO (*vulgo S. Marcolta*). *Ferry and Church of the Saints Ermagora and Fortunato, commonly called S. Marcolta's.* — Church founded in the earliest period of Venice, and rebuilt between 1728 and 1736. The poet Andrea Calmo, and the composers G. A. Hasse and R. Wagner lived in the neighbouring Vendramin Palace.
8. RIO DI S. GIROLAMO. *S. Jerome's Canal.* — To the right are seen the ancient *Chiovere* and the suppressed church of the Saint. The *chiovere* (perhaps from *chioni*, *chioidi*, *naiks*) were anciently the sheds used for distending and drying the woollen cloths manufactured in Venice.
9. CANAL GRANDE, TRAGHETTO E CAMPO DI S. MARIA ZOBE-NIGO. *Grand Canal, S. Maria Zobenigo's Ferry and Square.* — On the right is the Gritti Palace (now Baron Swift's), to the left, in the background, is the Saint's Church rebuilt in 1680 from designs by Sardi. The Doge Michele Steno had his residence in this square.
10. RIO DI S. TROVASO. *S. Trovaso's Canal:* — On the right is part of the Palace, called *Contarini degli Scrigni*, or Contarini of the Iron Safes. Former visitors to Venice will recollect a vast hall in this palace which served for the purposes of an "English Church," during the ministry of the Rev. Cavaliere F. Davis Merewether, the same hall which, in 1524, resounded with festive strains on the occasion of the wedding of the Doge Andrea Gritti's niece Vienna, when the entire edifice was splendidly hung with costly tapestry and carpets. This fine old palace has recently become the property of M^r. Peabody-Russell.
11. RIO O CANALE BERNARDO A S. POLO. *Bernardo Canal at St. Polo's.* — On the left is part of a palace which belonged to the Bernardo family. Francesco Bernardo, who lived here in the first years of the XVI Century, is remembered on account of the whimsical orders he left in his testament, among which he prescribed that his corpse should be well perfumed and placed in a very strong coffin which, in its turn, was to be enclosed in a marble ark bearing an inscription narrating his exploits, such inscription to consist of eight Hexameter lines for which the poet was to receive half a sequin each, and moreover to be in large characters capable of being read at two yards' distance.
12. SQUERO NEL RIO DELLA BOTTESELA AI SS. APOSTOLI. *Boat-building yard on the Bottesela Canal at the SS. Apostoli.* — In *Squero* (suario, squadro) we have our word *Square*, these yards being almost invariably of that form. The fish-wives from Burano anciently held their Market here.
13. RIO ALBRIZZI A S. APOLLINARE. *Albrizzi Canal at S. Apollinare.* — On the right is the Bragadin Palace, once the residence of the patrician family of that name; on the left is part of the palace of the Baglioni, celebrated printers who, in 1714, were admitted to patrician rank.
14. RIO S. FOSCA. *S. Fosca's Canal.* — On the right is the bell-tower of S. Fosca's Church. On the left is the Vendramin Palace, in Gothic Lombardesque (the expression Lombardesque is applied to the work of the Lombardo Family of architects) built towards the close of the XV century, and noted in after times for its gallery of portraits of distinguished men, for its museum of precious objects of ancient art, for its collection of paintings by Giorgione, by Giovanni Bellini, by Titian, and by Michel Angelo, and as being the centre of reunion of the *virtuosi* of the city. Cardinal Francis Vendramin, celebrated in his day for learning and piety, lived here.
15. RIO E SQUERO DI S. TROVASO. *Canal and Boat-building yard at S. Trovaso's.* — This picturesque *Squero*, so dear to painters and especially to lady artists, few of whom visit Venice without making a study of it, was recently put up for sale by its owners, and being consequently in danger of being bought and destroyed by some innovating improver, was purchased by the Commune of Venice in order that it might be preserved in its integrity.
16. CAMPIELLO, *from Campicello: Little field.* — The *Campi* and *Campielli* in Venice are so called from having originally been small islands or fields which, in course of time, have become shut in by edifices built on the borders of the surrounding canals. The open spaces thus left in the centre long remained more or less covered with grass, till at length, being paved, they correspond to the *piatte* and *larghi* or squares of other cities, still however retaining their old appellation of *Campi* or *Campielli*.
17. RIO DELLA FRESCADA A S. PANTALEONE. *Frescada Canal at S. Pantaleone's.* — In the background is part of the School of S. Rocco; on the left is the palace of the patrician family dalla Frascada, built in the pointed-arch style at the close of the XIV century. Marco dalla Frascada, dying about 1320, left part of his wealth to found a hospice for sixteen poor women, which still exists in the Fondamenta Zorzi and Bragadin in the parish of SS. Vito and Modesto. Hail to his Memory! His palace became in succession the property of the Corneros, the Loredans, and the Foscarini-Garzonis, and now belongs to the Chevalier Michel Angelo Guggenheim.
18. RIO DI S. GEREMIA E FONDAMENTA LABIA. *S. Jeremias's Canal, and Labia embankment.* — Magnificent frescoes by Tiepolo are still preserved in the Labia palace, built in the XVII century. It is related of one of this patrician family that, after entertaining forty noblemen at a banquet, he threw the gold plate on which it had been served into the canal beneath the windows, exclaiming: "Le abia, o non le abia, sono sempre Labia." A poor pun which may be rendered: Whether I have it, or do not have it, I am always *Have it*. It is almost needless to add that the Palace finally followed the Plate.
19. RIO DI S. SOFIA. *S. Sophia's Canal.* — The Doge Marino Faliero possessed many houses in the Ruga dei due Pozzi (Street of the two wells) in this neighbourhood, bought from Zilio at the auction in 1355.

78. CAMPO O PIAZZA DEI SS. GIOVANNI E PAOLO E MONUMENTO COLLEONI. *The Square of SS. Giovanni e Paolo and the Colleoni Monument.* — Bartolomeo Colleoni was a distinguished Bergamasque General in the service of the Venetian Republic. At his death he bequeathed a large sum to the State on condition that his equestrian statue should be placed in S. Mark's Square. As he had the fortune to die in the good graces of the Rulers of the Republic his money was accepted, but his statue was placed, not in S. Mark's Square but in that of SS. Giovanni e Paolo. This magnificent bronze work, modelled by the celebrated Florentine sculptor Andrea del Verocchio was cast by the Venetian Alessandro Leopardi in 1496, with such success as to render it the finest of the equestrian monuments of the Renaissance.
79. LA PIAZZETTA DI S. MARCO DALLA COLONNA DEL LEONE. *S. Mark's Piazzetta as seen from the summit of the Lion's Column.* This view was executed during the recent repairs required by the column and by the symbolical lion whose mysterious origin still exercises the ingenuity and the erudition of Archaeologists.
80. FONDAMENTA CABALÀ A S. GREGORIO PRESA DAI MAGAZZINI DEL SALE. *Fondamenta Cabala, taken from the Salt Magazines on the Zattere.* — This Embankment forms one of the most picturesque sites in Venice, and probably derives its name from the family Cabala who once possessed a residence on it. The Government Salt Magazines, repaired in 1531, are still devoted to their original purpose.
81. PONTE DI RIALTO SUL CANAL GRANDE. *Rialto Bridge on the grand Canal.* — A marvellous work in stone which crosses the Grand Canal and unites the two *Sestieri*, of S. Mark and Rialto. From the XII. to the XVI. century this bridge was of wood, but in 1588 it was rebuilt in its present form by Antonio Da Ponte, and completed in three years at a cost of 250,000 Ducats.
Note: Each of the six administrative districts into which Venice is divided is called a *ses(x)tiere*.
82. PONTE DI RIALTO E PALAZZO DETTO DEI CAMERLENGHI. *Rialto bridge and Camerlenghi Palace.* — The palace of the Camerlenghi is a magnificent edifice of the Renaissance style attributed to Guglielmo Bergamasco. Under the Republic it was the residence of three Magistrates called *Camerlenghi* who were charged with the duties of receiving and distributing the State revenues. On the left are the *Fabbriche Vecchie*, or Old Buildings, used as public Offices, and built by Scarpagnino 1520-22.
83. SQUERO DI S. MARTA DALL'EX CAMPO DI MARTE. *The square of S. Martha, from the "Campo-di-Marte."* — We have already referred to the *squeri*, (Plates 12 and 15). This "squero" is situated in one of the most picturesque localities in Venice still saved from the recent destructions.
84. RIO O CANALE presso S. FELICE. *Canal near S. Felice.* — This Canal also has preserved its ancient character, and numerous are the edifices on it which are distinguished for architectural excellence and for local colour.
85. PONTE DI S. GIOBBE DALLA FONDAMENTA OMONIMA. *The bridge of St. Job, from the embankment of the same name.* — This Bridge crosses the Cannaregio Canal, and is one of the finest in Venice. It was built by Tirali in 1688, and radically restored in 1794.
86. DAL PONTE DELLA VENETA MARINA. *View taken from the Veneta Marina bridge.* — Extremely picturesque are the buildings which front S. Mark's Basin, at the extremity of which one sees the Public Gardens, a delightful summer promenade.
87. CHIESA E SCUOLA DELL' ABBAZIA DELLA MISERICORDIA. *Church and school of the Misericordia abbey.* — The Church was built by the Architect Moll in the style of the decadence, in 1659. — It is now suppressed, and the works of Art which adorned it have, for the greater part, gone to enrich foreign Museums. The Gothic building near it was destined for the meetings of the Confraternity under the auspices of S. Maria della Misericordia, and as a Hospital for the poor.
88. CASA DEL TINTORETTO ALLA MADONNA DELL'ORTO. *Tintoretto's house at the Madonna dell'Orto.* — The house in which Jacopo Robusti, surnamed the Tintoretto — one of the greatest painters of the Venetian School — lived from 1574 till his death in 1594 stands on the Mori Embankment. The front still shows some remains of classic sculpture, placed there, perhaps, by Tintoretto to shew his devotion to ancient Art.
89. RIVA DEGLI SCHIAVONI, taken from the summit of the Lion's column during its restoration in 1891. This locality has been mentioned in the notes to plates 20, 21, 27, and 43.
90. RIO O CANALE DI S. ROCCO ED ANGOLO DELLA SCUOLA OMONIMA. *The canal of St. Rocco, and portion of the school of St. Rocco.* — The School, erected between the years 1517 and 1550, is very properly classed among the master-pieces of the Lombardo family. Its existence is due to the generous legacies of pious persons who had already, from 1415, founded a *School* under the auspices of the Saint whose relics were transported to Venice in 1485.
91. PALAZZI REZZONICO E BALBI SUL CANAL GRANDE. *The Rezzonico and Balbi Palaces, on the Grand Canal.* — See notes to plates 57 and 69.
92. CAMPANILE DELLA CHIESA DI S. SALVATORE E ANTICHE FABBRICHE. *Bell-Tower of S. Salvatore's Church, and other ancient buildings.* — This church dates from the earliest times of Venice. It was rebuilt in 1209 and several times restored. In 1597 it began to assume its modern appearance and was finished in 1534. Pietro and Tullio Lombardo, together with Sansovino, superintending. The actual front was added in 1693 by Longhena and Sardi, with funds left for that purpose by a wealthy merchant named Giacomo Galli.
93. PONTE DI RIALTO SUL CANAL GRANDE. *The Rialto Bridge.* — See note to plate 81.
94. RIO O CANALE GRIMANI A S. LUCA. *The Grimani Canal, at S. Luca's.* — On the right is Sammiceli's Masterpiece, the Grimani palace of the XVI. century, once that of Doge Marino Grimani, but now occupied by the Court of Appeal. In the background is the Papadopoli Palace; on the left is that of the Mocenigo family, a graceful and highly esteemed work of the Renaissance period.
95. FONDAMENTA ZEN AI GESUITI. *The Zen embankment, at the Gesuiti.* — On the right is the Zen palace, from designs by Sebastiano Serlio.
96. PIAZZA DI S. MARCO. *S. Mark's Square.* — From this spot we see on the right the Old Procuratie and the Clock-Tower; on the left the Royal Palace; in front the Campanile and the Basilica of S. Mark (see note to plate 32). — The Campanile (bell tower) remounts to the X. century; it is 98 m. (308 feet) high, and the view from the summit over the city and the lagoon is truly magnificent.
97. RIO O CANALE DI S. BARNABA. *S. Barnaba's Canal.* — On the right is the Bell-tower of S. Barnaba; in the background that of the Church of S. Samuel. On the left is a view of part of the Rezzonico Palace with the statue of the Madonna which has been so often reproduced by painters, and which rivals the famous example at Chioggia.
98. RIO O CANALE DEL LOVO. *The loro Canal, at S. Salvatore's.* — From this point the upper part of S. Mark's Tower may be seen.
99. LA RIVA DEGLI SCHIAVONI. *The "Riva degli Schiavoni", or the Dalmatian's Embankment, taken from the island of S. George.* — On the right is the palace which, built by the Dandolo's in the XIV. century, belonged successively to the Mocenigo, Bernardo, and Nani families, and is now the "Royal Hotel Danieli". — Beyond are the Pri-son, the Ducal Palace, the Library, and the Mint.
100. GONDOLA VENEZIANA. *The Venetian Gondola.* — The name is said to have been derived from the greek word *kondy*. They were originally light embarcations, but in the centuries of splendour their magnificence became so extravagant that the Senate passed a law reducing them almost to their original simplicity, and providing that they be all painted black, with black furniture, as at present. Notwithstanding their lugubrious appearance they are general favourites as no other form of boat adapts itself so readily and perfectly to the exigencies of the tortuous canals, none glides so swiftly and with such easy motion under the impulse of a single oar.

VENICE, November 1892.

FERD. ONGANIA, Publisher.



Venice, Tipografia Emiliana.

51. CORTE BOSELLO ALLA PIETÀ. — Certain houses in this Court were the property of the Bosello family, Venetian citizens who were considered among the most conspicuous for wealth and commerce, and of whom notices are found in the Records so far back as the XIV century. This court is one of the most picturesque in Venice, and is comprised among those localities which are *not* to be demolished by the Improvements Commission.
52. CHIESA DI S. GEREMIA, PALAZZO LABIA SUL CANAL GRANDE E RIO DI S. GEREMIA. — Church of S. Jeremiah, *Labia Palace on the Grand Canal and S. Jeremiah's Canal*. — This church, said to have been founded in the XI century, was rebuilt in 1753 by the Architect Carlo Corbellini. Noteworthy among the few works of Art it contains are two altars admirably painted in *fresco* by Girolamo Mingozzi Colonna. For the Labia Palace see note to Plate 18.
53. PALAZZO GRIMANI SUL CANAL CRANDE, *Grimani Palace on the Grand Canal*. — Built by the patrician family Grimani from designs by Sammiccheli. It was here that Doge Marino Grimani dwelt, and here was the Dogess Morosina Morosini solemnly crowned in 1597. Ladislaus VII son of Sigismund III King of Poland, was a guest in this palace in 1625. In the present century it became the Post Office, but is now the seat of the Court of Appeal.
54. IN ATTESA DELLA REGATA. *Waiting for the Regata, or Boat Race*. — In front is the Rialto Bridge, on the right is the Palace of the Camerlenghi. Records of the famous Venetian *Regata*, a word which some derive from *Remigata*, or stroke of the oars, and some from *Riza*, a straight line, belonging to the XIV century. These races were at first rowed in galleys for the purpose of exercising and stimulating the crews, but subsequently in narrow boats built for greater speed. Famous were the *Regata* which took place in honour of the visit to Venice of Emperor Frederick III, in 1451 — of Lodovico Sforza's wife, Beatrice d'Este in 1493 — of Henry III. of France in 1574 — of Edward Augustus, Duke of York in 1764 — of Joseph II of Austria in 1775 — and of Paul, afterwards Emperor of Russia, in 1782. These races, now rowed in small gondola shaped boats called *Gondolini*, still constitute the most popular summer spectacle in Venice.
55. CAMPO DELLA MADDALENA, *Magdalen Square*. — The church in this *Campo*, or Square, dedicated to S. Mary Magdalen, was rebuilt in the IX century from Temanza's designs. The Bell-tower, erected in the XIII century, was demolished in 1881 when the square thereby lost much of its artistic aspect.
56. RIO O CANALE DI S. MARINA, S. Marina's Canal. — On the left is one of the Papadopoli palaces, formerly Marcello, now the seat of the Banca di Credito Veneto.
57. IL CANAL GRANDE DALLA FONDAMENTA DELLA CARITÀ. *The Grand Canal from the Fondamenta della Carità*. — In the background is the Balbi Palace, now the artistic-industrial home of the Chevalier M. A. Guggenheim; on the right is the Giustinian Lolini Palace and the basement of the once projected one called *del Duca*; on the left is the *Palazzo dell'Ambasciatore*; Browning Palace formerly Rezzonico (see note to plate 69); two of the Giustiniani's and the Cà Foscari's now the seat of the Royal School of Commerce.
58. CORTE DOLFIN A CASTELLO. *Dolfin Court at Castello*. — Above the Arch which this Court is entered are sculptured the Armorial bearings of the patrician Dolfin family, owners of the houses situated therein.
59. PALAZZO CONTARINI DALLE FIGURE A S. SAMUELE. *Contarini Palace of the Sculptures at S. Samuel's*. — Believed to have been built from designs by Bramante, 1504-1546, by order of the Contarini Family; it was called *Contarini dalle Figure* on account of the many sculptures that adorned its front. This palace was formerly rich in works of Art which have disappeared with successive proprietors.
60. RIO O CANALE NELL'ISOLA DELLA GIUDECCA. *Rio or Canal in the Giudecca Island*. — See note to Plates: 47, 48, 49, 50.
61. VENEZIA SOTTO LA NEVE DAL PONTE DEI BARETTERI (San Marco). *Snow in Venice: from the Ponte dei Baretteri* (San Marco). — Snow seldom falls in Venice, but when it does, it gives so singular an appearance to the magic city as is to be seen in no other place. This view is taken from one of those picturesque canals which give the city its peculiar character.
62. RIO O CANALE DEI MENDICANTI E SCUOLA DI S. MARCO. *The Beggars' Canal and S. Mark's School*. — This precious edifice was built by the Confraternity of S. Mark, from designs by Martino Lombardo. Its front elevation is adorned with sculptures by Bartolomeo Bon and Tullio Lombardo.
63. PALAZZO COCCINA, POI TIEPOLO, ORA PAPADOPOLI SUL CANAL GRANDE A S. APOLLINARE. *Papadopoli Palace, on the Grand Canal at S. Apollinare's*. — According to some writers this palace was built by Palladio; but others, with more reason, attribute the design to a pupil of Sansovino's who was employed by the Coccina family which originally came from Bergamo. From this family it passed to the Tiepoli, from them to Marshal Stürmer, finally to become the property of Counts Nicola and Angelo Papadopoli who have enlarged it and had it decorated with much taste and skill by the Chevalier Michel Angelo Guggenheim.
64. CAMPO DELLA SS. TRINITÀ, VULGO S. TERNITA. *Trinity or, as it is commonly called S. Ternita's Square*. — This square was formerly the site of the Church of the Trinity which was erected in the XI century, rebuilt in the XVI, closed in 1810, and demolished in 1832.
65. SALIZZADA DI S. SAMUELE. *S. Samuel's Parenente*, forms one of the most picturesque views in Venice. — The artists Giulio, Tullio and Antonio Lombardo, Girolamo Campagna, Paolo e Benedetto Caliari, Giacomo Pletti, Carlo Ribolli, Pietro Leoni, and the famous adventurer Giacomo Casanova lived in this neighbourhood.
66. PALAZZO FOSCARI SUL CANAL GRANDE. *Foscari Palace, on the Grand Canal*. — History and Legend both speak of this palace, rendered famous by the vicissitudes of Doge Jacopo Foscari, who, having become its owner in 1452, rebuilt it, and died there in his eightieth year, a few days after his deposition. Here also dwelt his unfortunate son before his banishment. Years afterwards Maria Casimira, Queen of Poland, was entertained here; the palace was finally purchased by the Commune and has become the seat of the Royal High School for Commerce.
67. CANAL GRANDE DALLA RIVA DELLA CARITÀ. *The Grand Canal from the Carità Embankment*. — On the right is the church of Our Lady of Health: *Chiesa della Salute*, and the Custom House: *Punta della Dogana*. On the left is the Franchetti Palace, formerly known as Palazzo Cavalli, and that of the Prefecture, formerly belonging to the Corner family.
68. RIO DEI GRECI DAL PONTE DELLA PIETÀ. *The Greeks' Canal, from the Pietà Bridge*. — The bell-tower in the background is that of the church of S. George of the Greeks. On the right is a Lombardic edifice followed by a Gothic one remarkable for their colour, worthy of a Venetian brush.
69. PALAZZO REZZONICO ORA BROWNING SUL CANAL GRANDE. *The Rezzonico (now the Browning) Palace, on the Grand Canal*. — The Rezzonico Family, who were inscribed on the Roll of Venetian Patricians in 1687, entrusted, in 1752, the erection of this Palace to Giorgio Massari, one of the best architects of his time, and the result was worthy of the family which numbered Pope Clement XIII among its members. When the Emperor Joseph II visited Venice in 1769, the Republic gave a grand concert in his honor in the halls of this palace, said to be the finest that had ever been heard in the city. This palace was purchased by the poet Browning who died there in 1889, an event commemorated by a marble tablet placed by the Municipality on one of the outer walls, and which contains the following inscription:
- A
ROBERTO BROWNING
MORTO IN QUESTO PALAZZO
VENEZIA POSE
* Open my heart and you will see
Graved inside of it * Italy *
70. FONDAMENTA DELL'ABBZIA PRESSO S. MARIA DELLA MISERICORDIA. *Abbey Embankment near S. Maria della Misericordia*. — On the left is the arch through which entrance is gained to the court which contained the Hospital of the great Confraternity of S. Maria della Misericordia, and the gothic building which was formerly the seat of the latter. Nearer to the spectator is the Abbey Church which was suppressed and closed in 1868.
71. RIO O CANALE DI S. APOLLINARE, S. Apollinare's Canal. — In the background is the Cappello Palace, interesting from the fact of its having once been the dwelling of the famous Bianca Cappello who was born there in 1548, and from which palace, in November 1563, she eloped with Pietro Bonaventuri a Florentine Banker who took her to his native city, Florence. For this they were placed under the ban of the Republic, but shortly afterwards Bianca gained the friendship of Duke Cosimo's son, Francesco dei Medici who, on Pietro Bonaventuri's death, married her, so that, in 1578, only 15 years after her elopement, she became Grand Duchess of Tuscany, whereupon the Republic of Venice hastened to revoke the ban, and to declare her its own specially beloved daughter. But this union was far from being a happy one, and between the 19 and 20 November, 1587, both Francis and Bianca suddenly died, poisoned, it was supposed, by Cardinal Francesco dei Medici.
72. RIO O CANALE DI S. PIETRO DI CASTELLO. *Canal of S. Peter di Castello*. — The fishing boats and accessories which frequent this canal during several months in the year render the locality one of the most picturesque in Venice.
73. IL BACINO DI S. MARCO DA S. BLAGIO, S. Mark's Basin, as seen from S. Blagio. — Behind the *riva* or esplanade of the Schiavoni on S. Mark's Basin are built a series of historic palaces, at the further extremity of which one sees the Prisons, the Ducal Palace, the Library and the great Bell-Tower.
74. CAMPO DI S. MARTA DAL CANALE DEL CAMPO DI MARTE. *S. Martha's Square from the Campo di Marte Canal*. — A church built in the XIV. century and dedicated to S. Martha once stood in the immediate neighbourhood; but this remote and populous quarter of the city lost its artistic character in 1883 when numerous buildings were demolished to make way for the new Cotton Mills. Some parts still call to mind the ancient aspect of those piazzas, but the songs of the famous Mondays immortalized by Guardi's brush and by the writings of Giustina Michiel are no longer heard there.
75. TRAGHETTO F. RIO O CANALE DI S. TOMÀ E PALAZZO CENTANI. *S. Tomà's Canal and Ferry, and the Centani Palace*. — The palace, in pointed style with traces of frescoes, was the property of the Rizzo and Centani families. The celebrated playwright Charles Goldoni was, as he mentions in his Memoirs, born here in 1707.
76. CANAL GRANDE, DOGANA E CHIESA DI S. MARIA DETTA DELLA SALUTE. *The Grand Canal, Custom House, and Church of S. Maria della Salute*. — The Custom House is from the plans of Baldassarre Longhena. For the Church see note to Pl. 41. On the right are the Ferro and Corner palaces, the former of which has become the Grand Hotel, the latter the seat of the Prefecture of the Province.
77. RIO O CANALE DI S. MARIA MATERDOMINI. *The Canal of S. Maria Materdomini*. — This canal is rendered specially interesting by the ancient buildings which line it and by a wing of the Pesaro Palace, one of the most famous in Venice, and which, seen from this side, appears to be a colossal structure of Roman architecture.





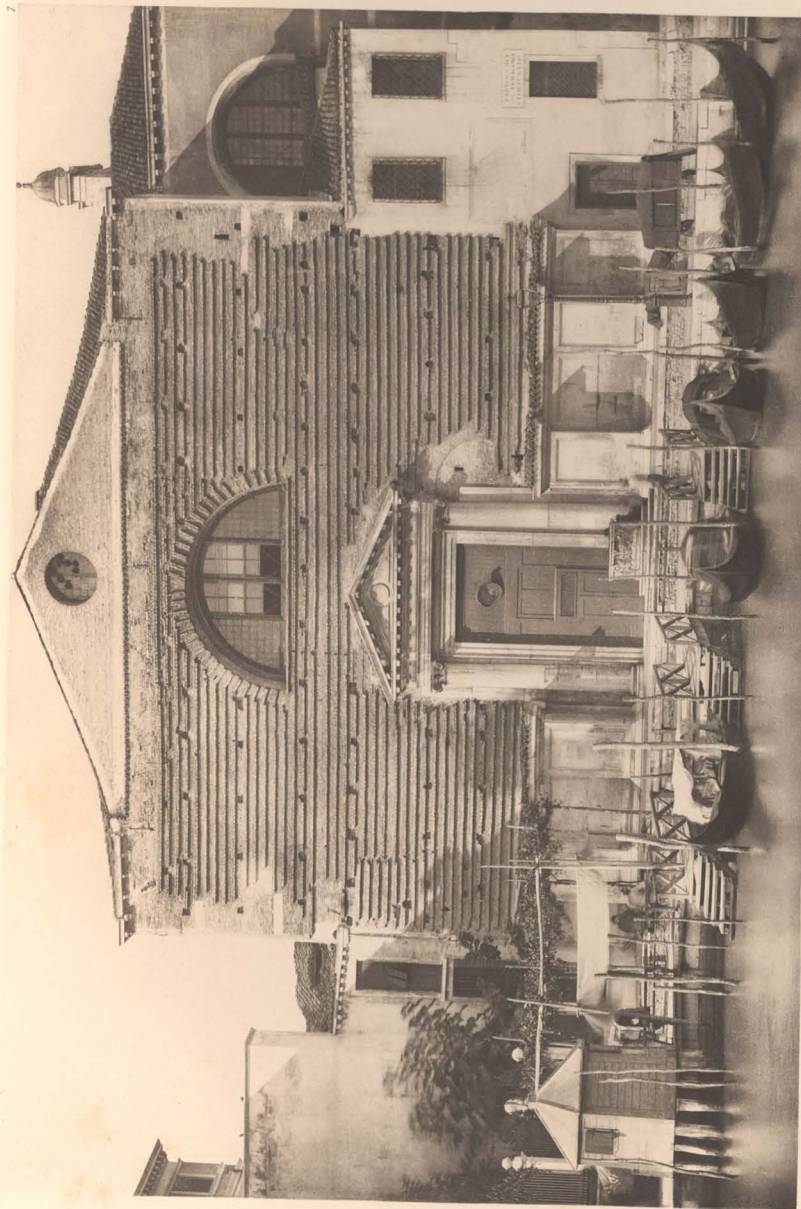
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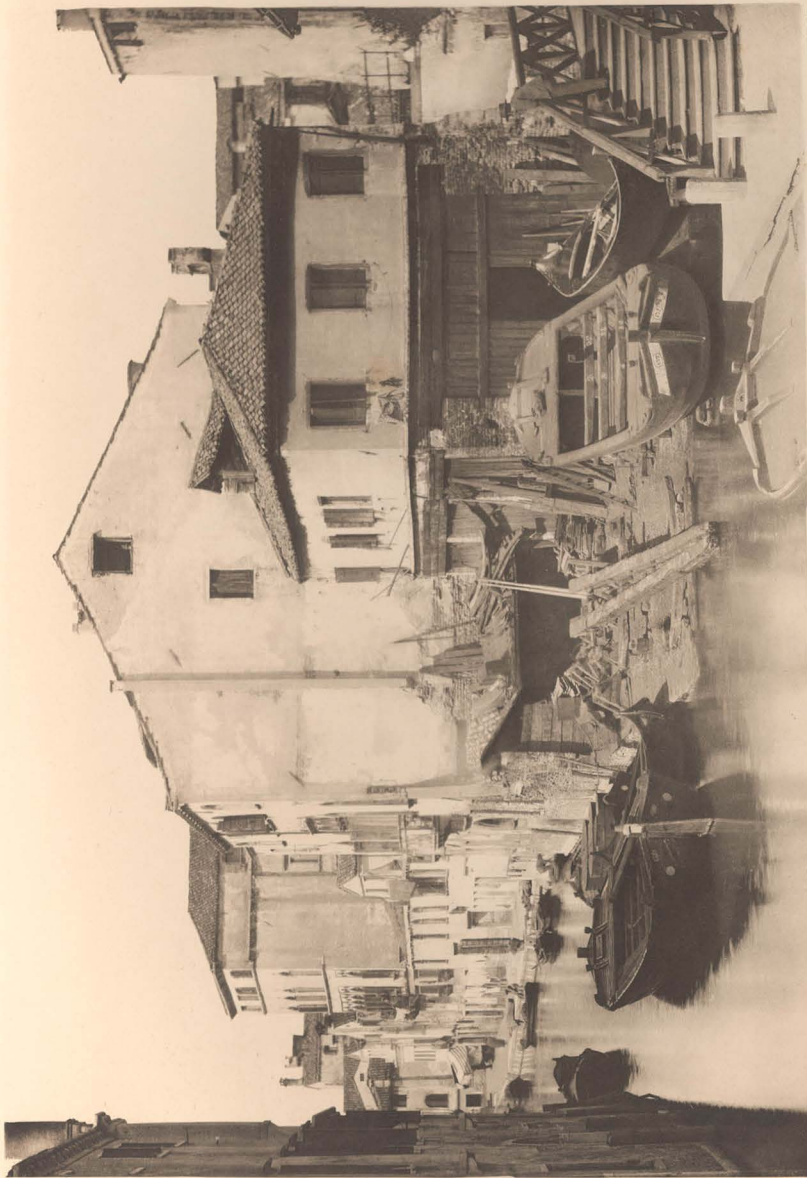








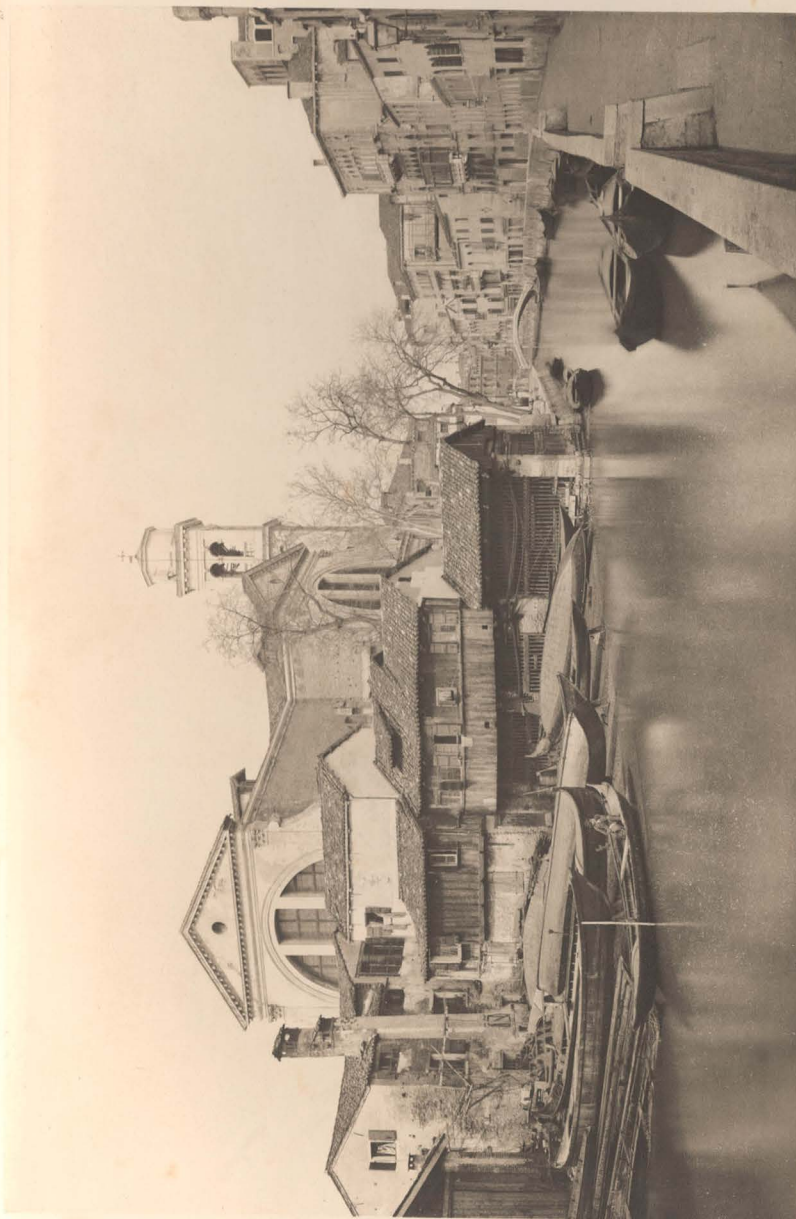




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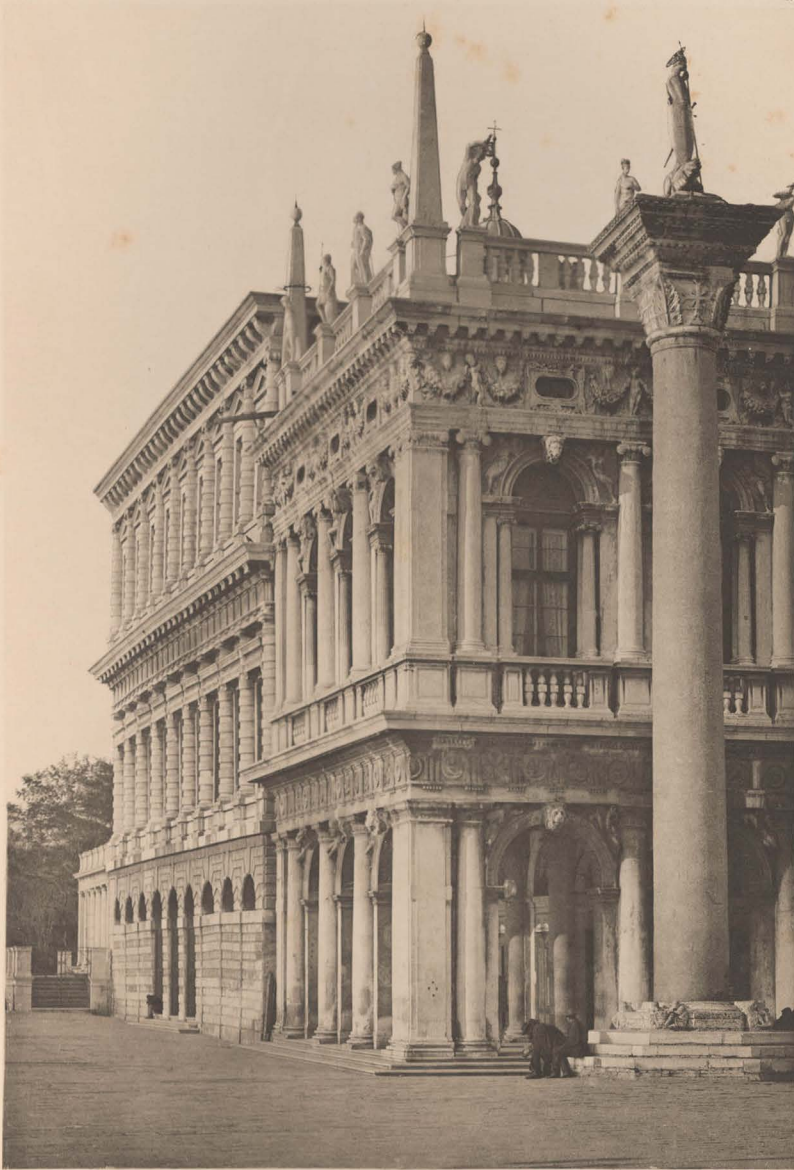


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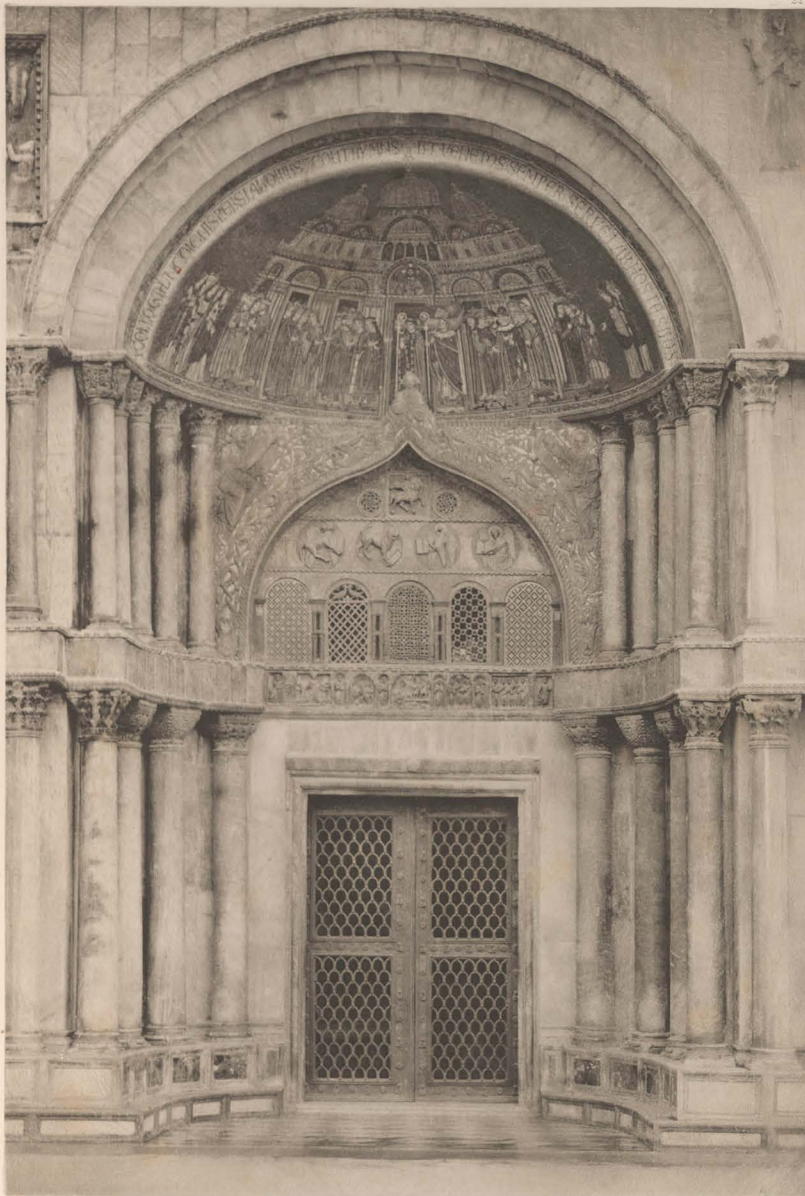


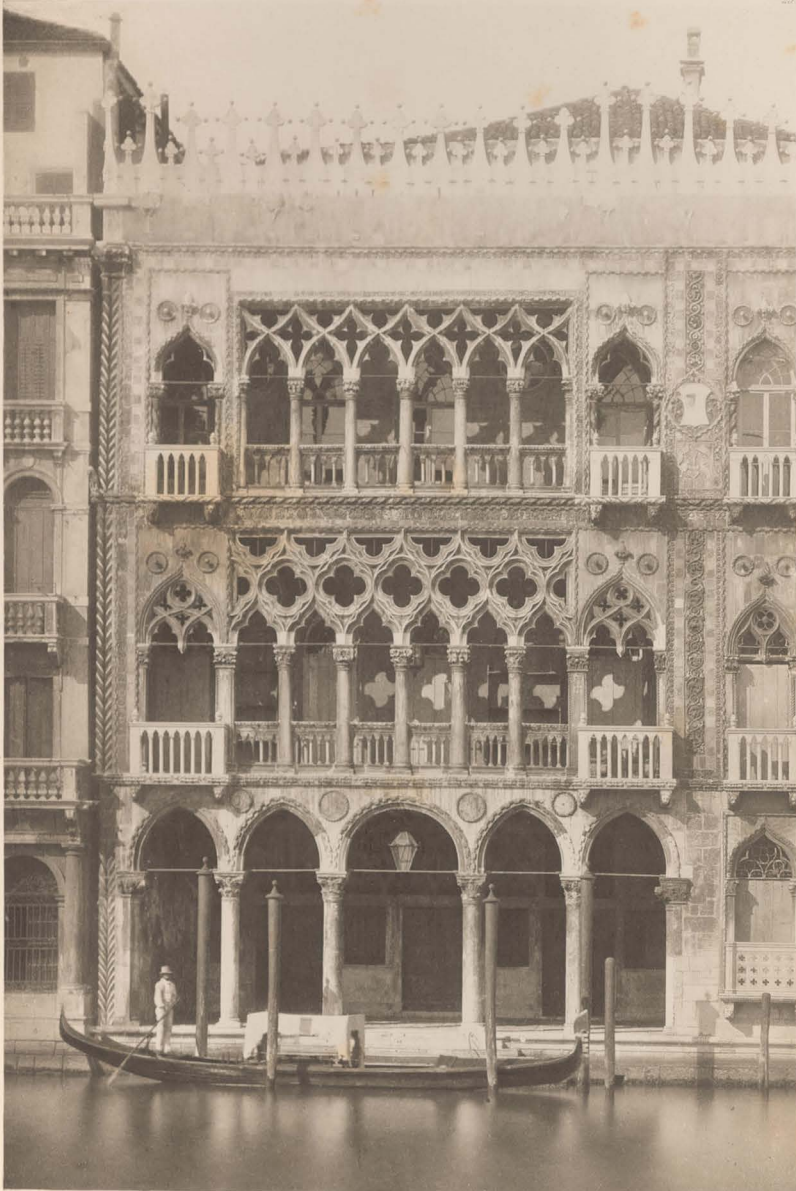


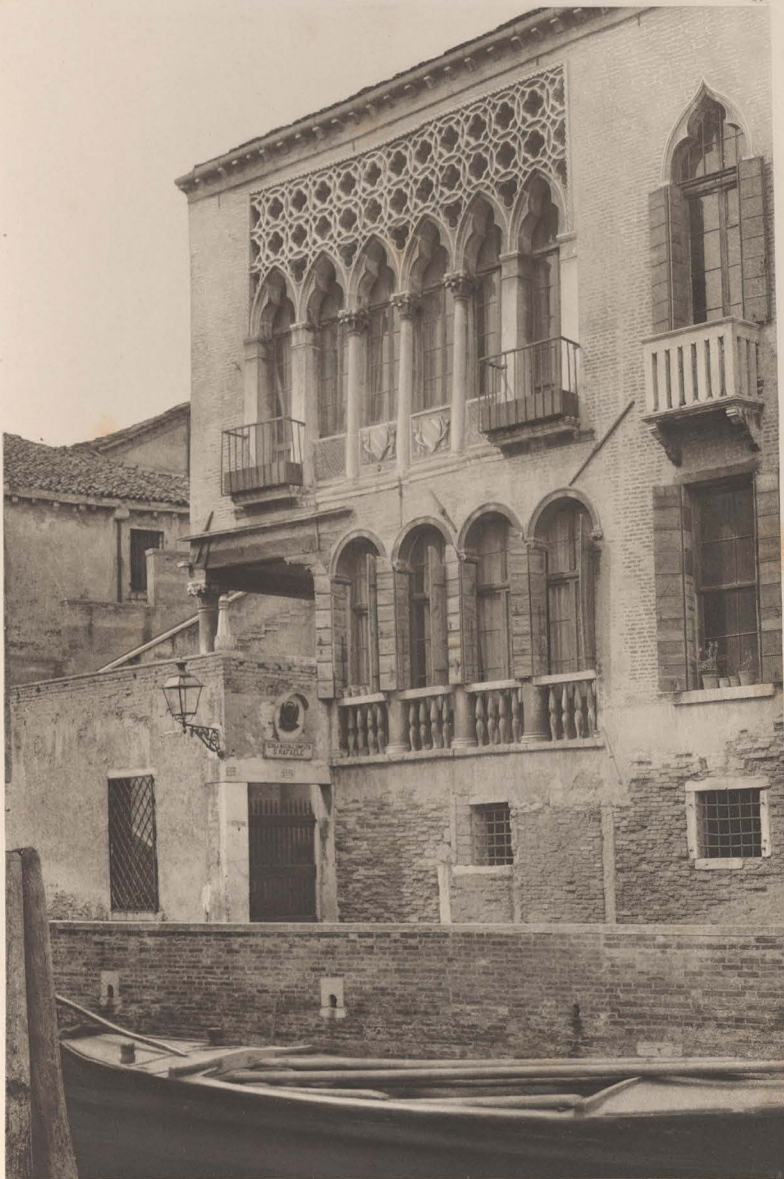
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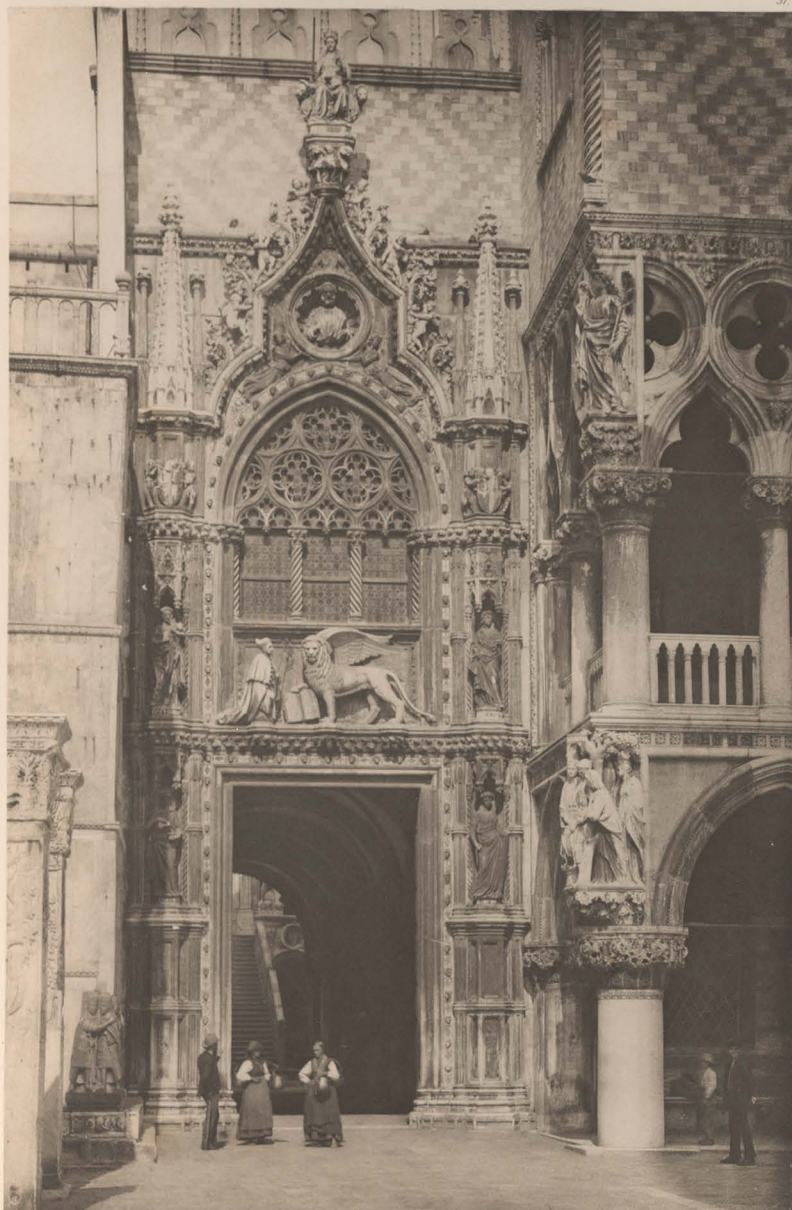












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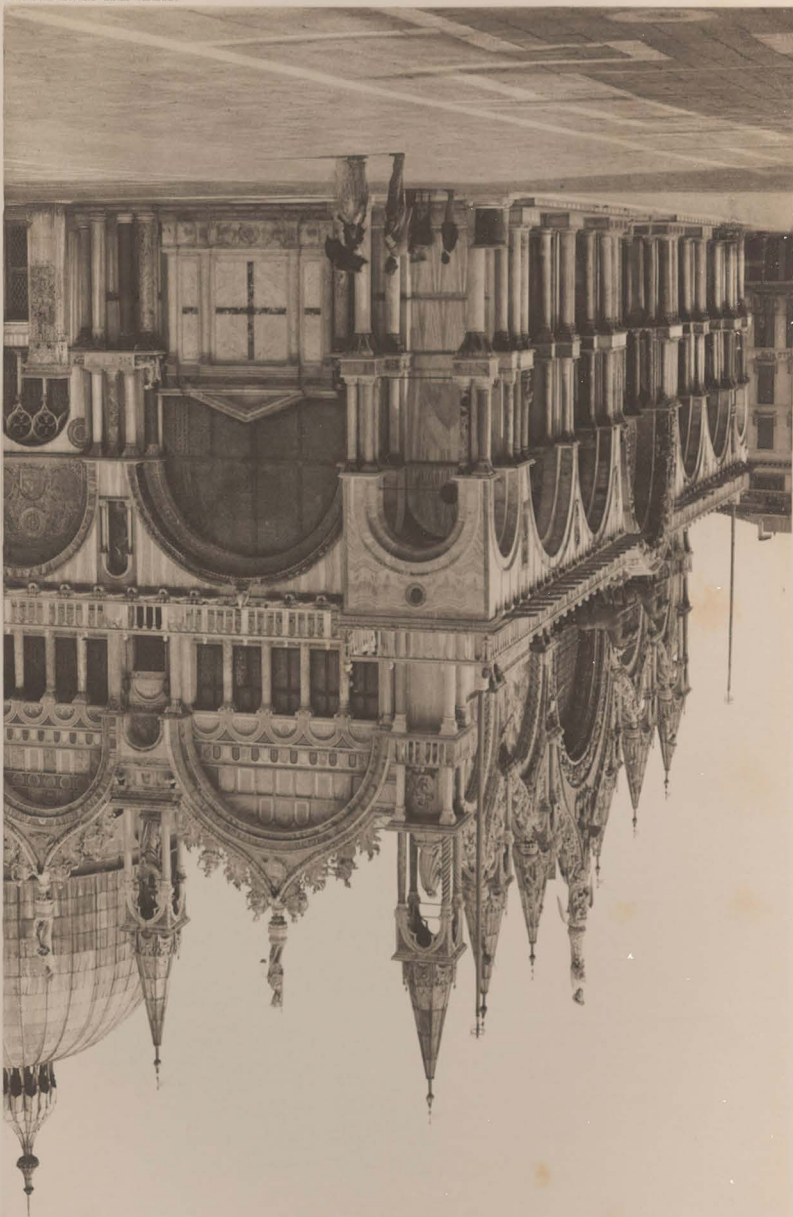


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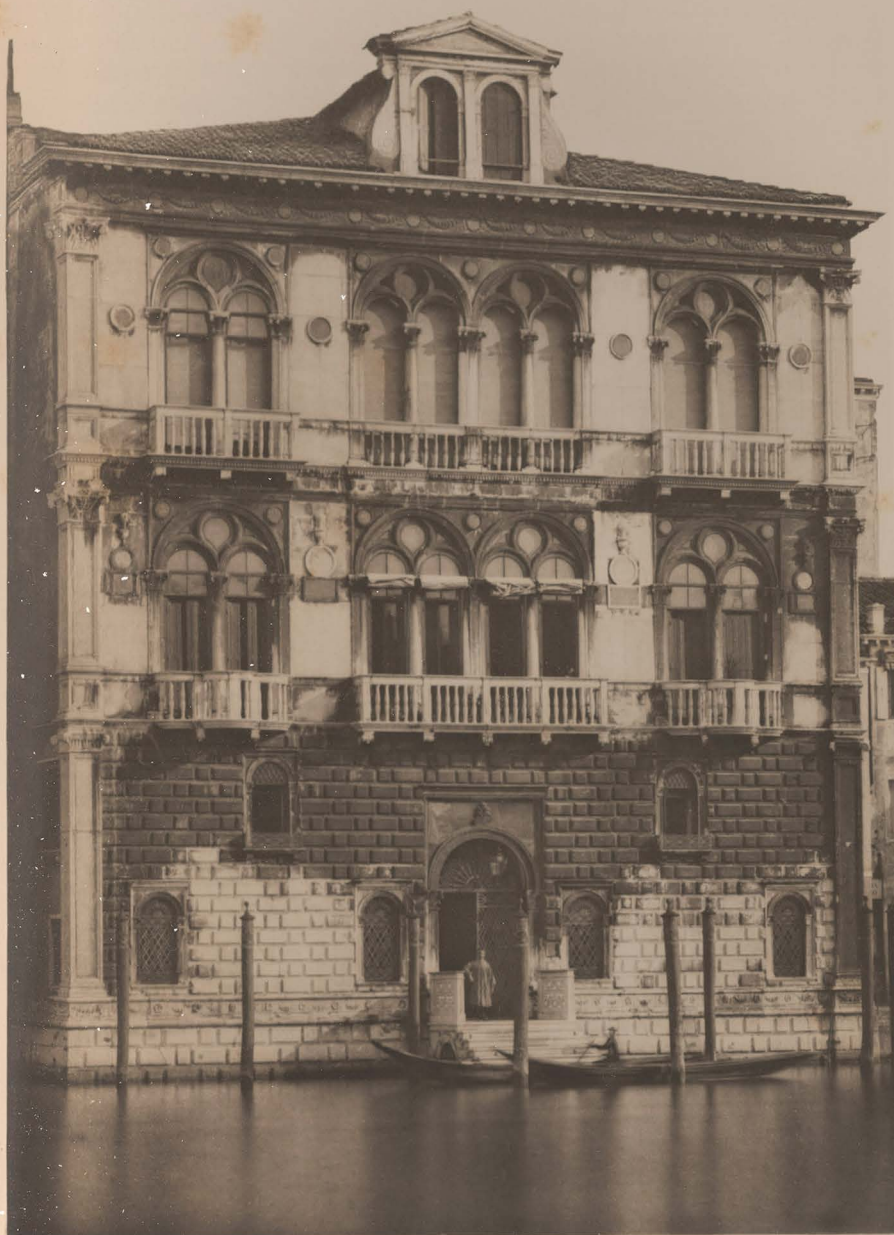




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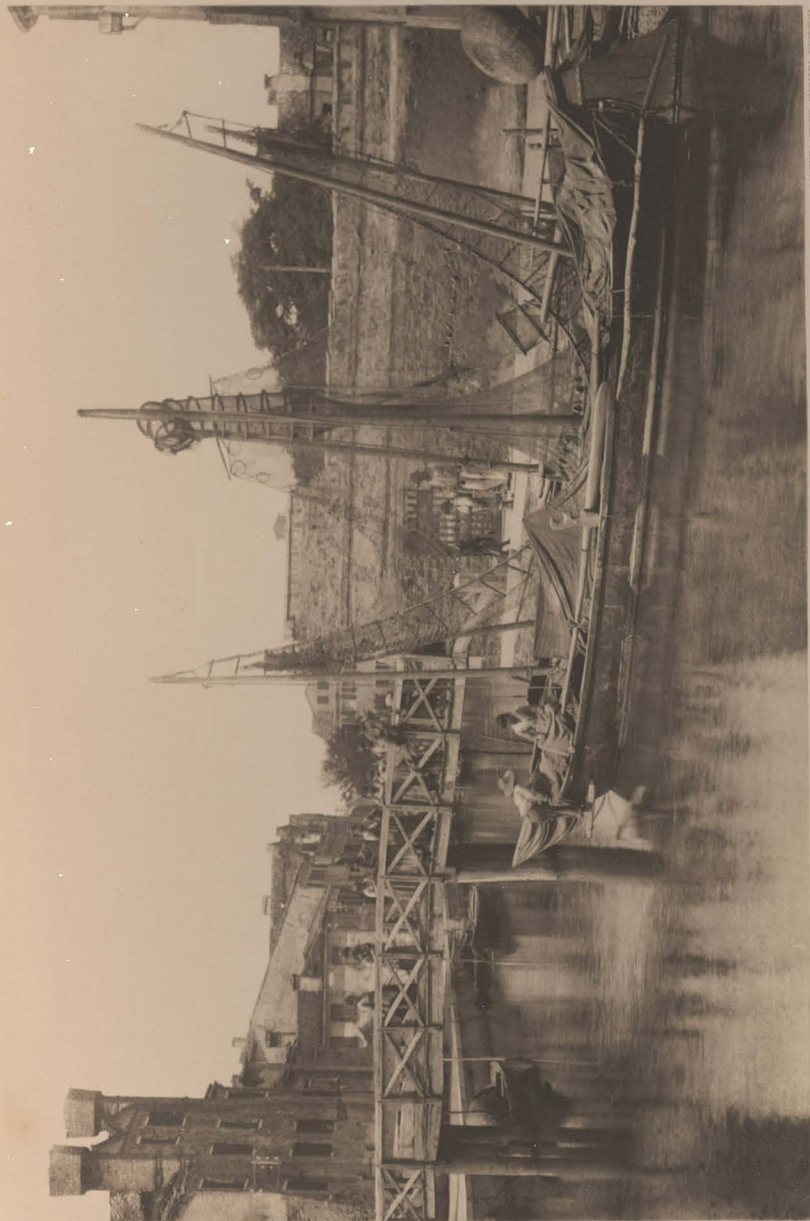


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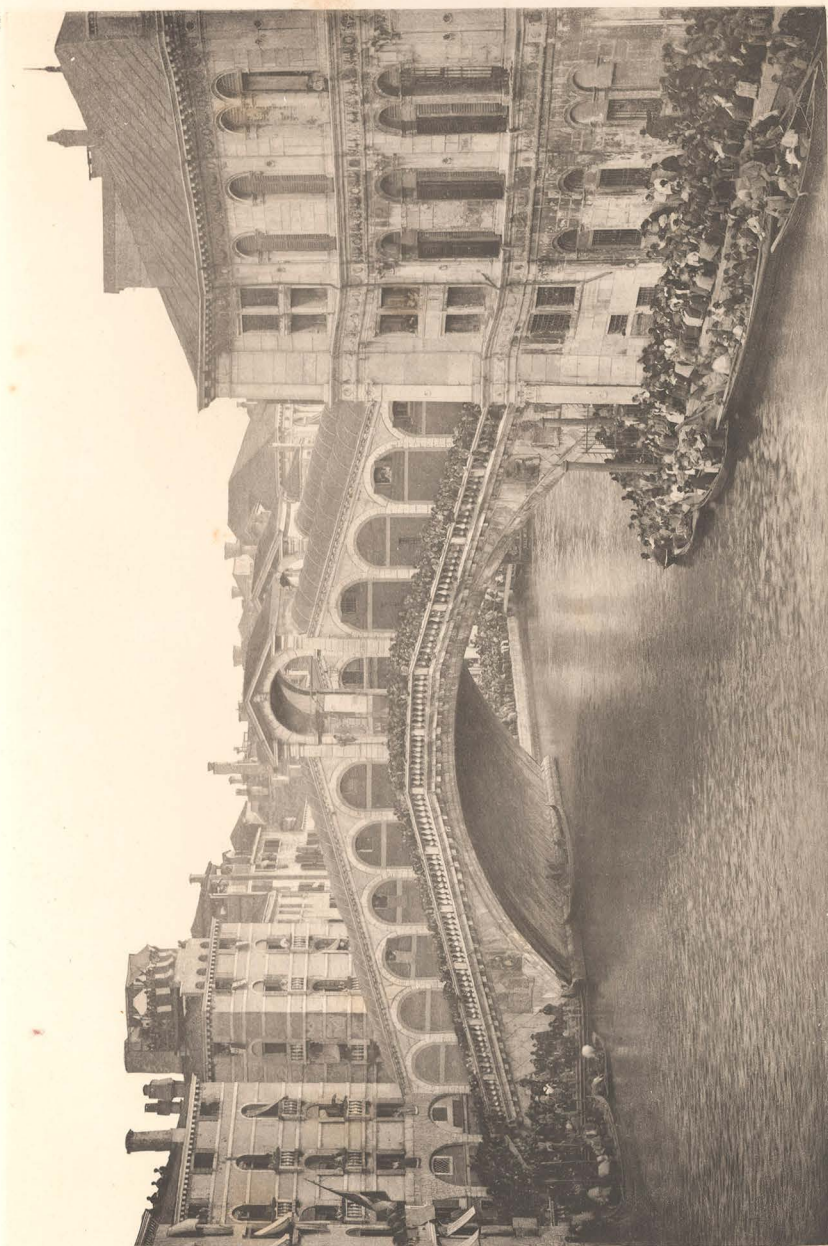
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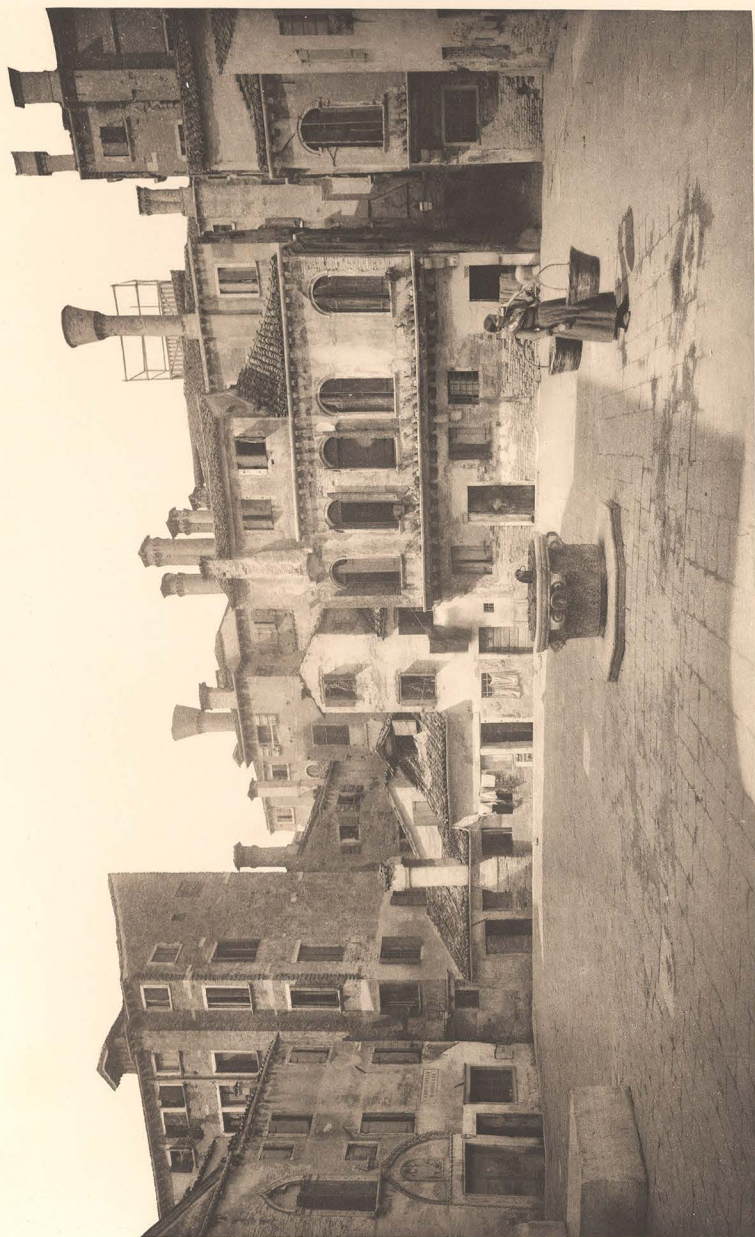


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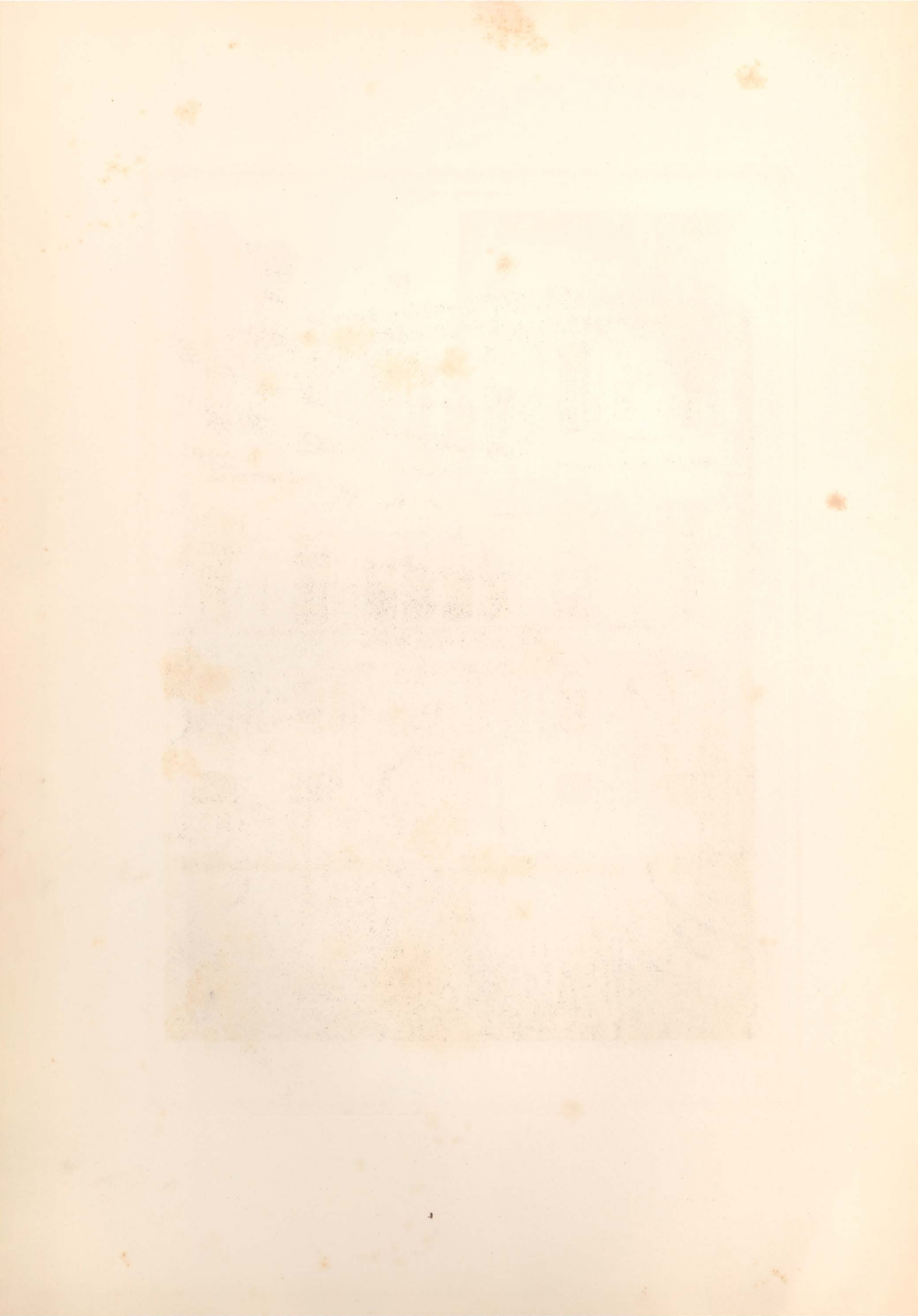
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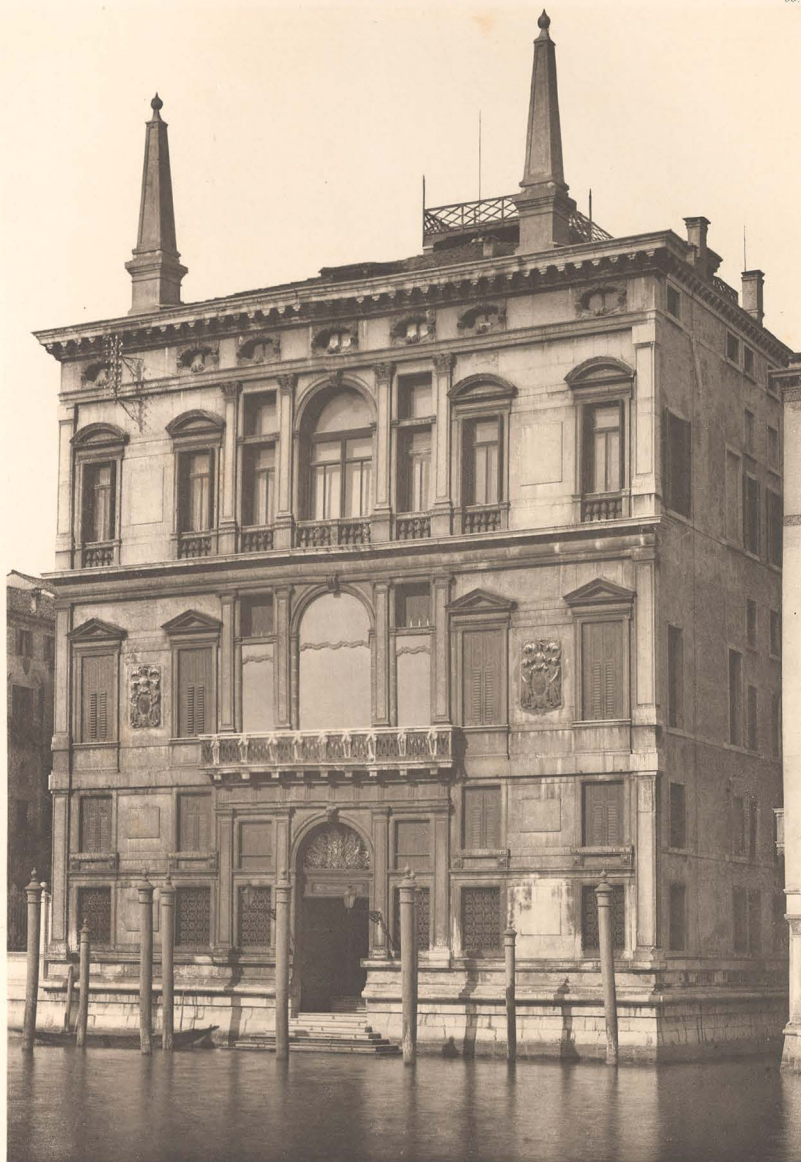






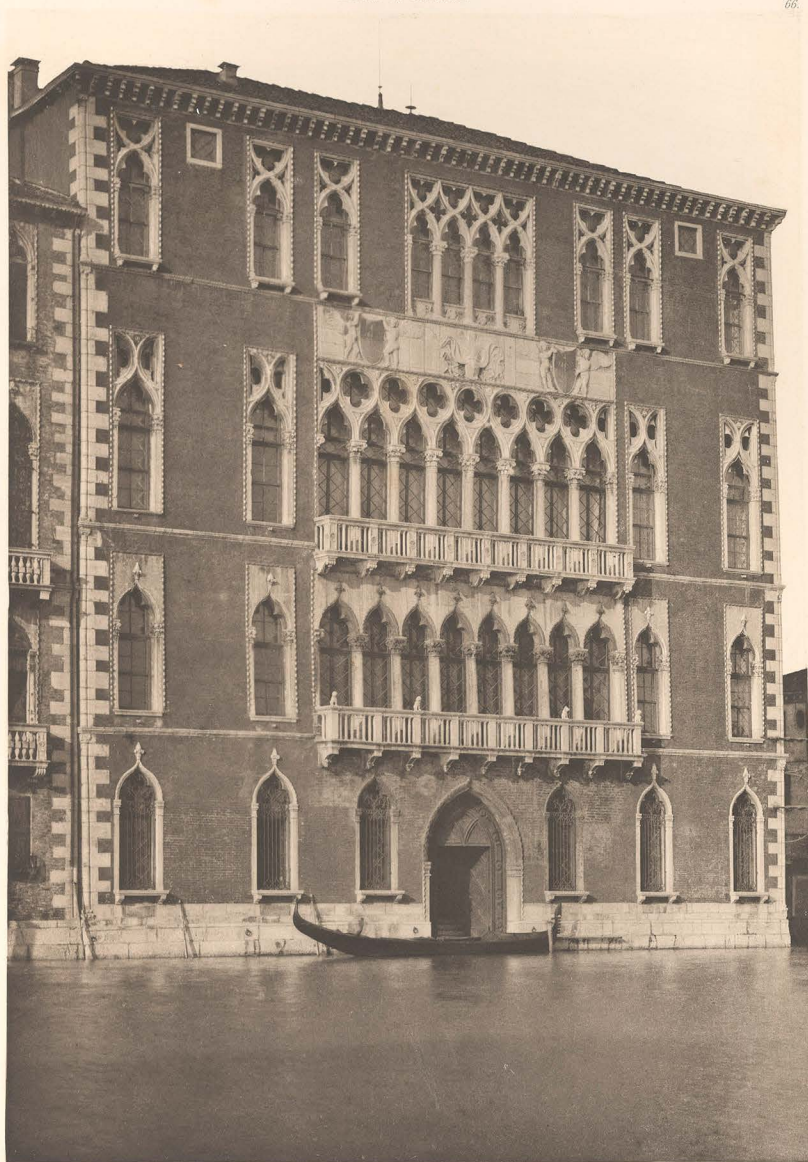






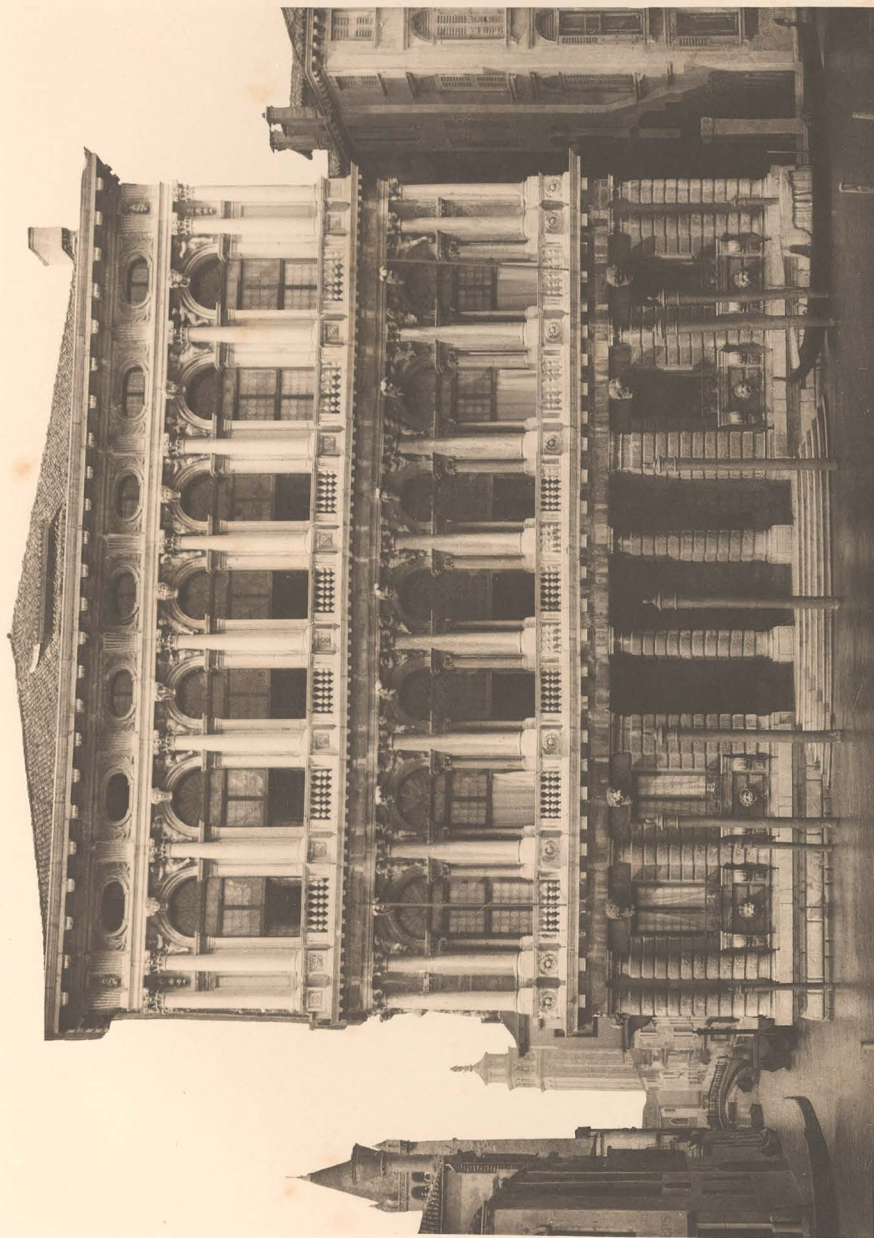






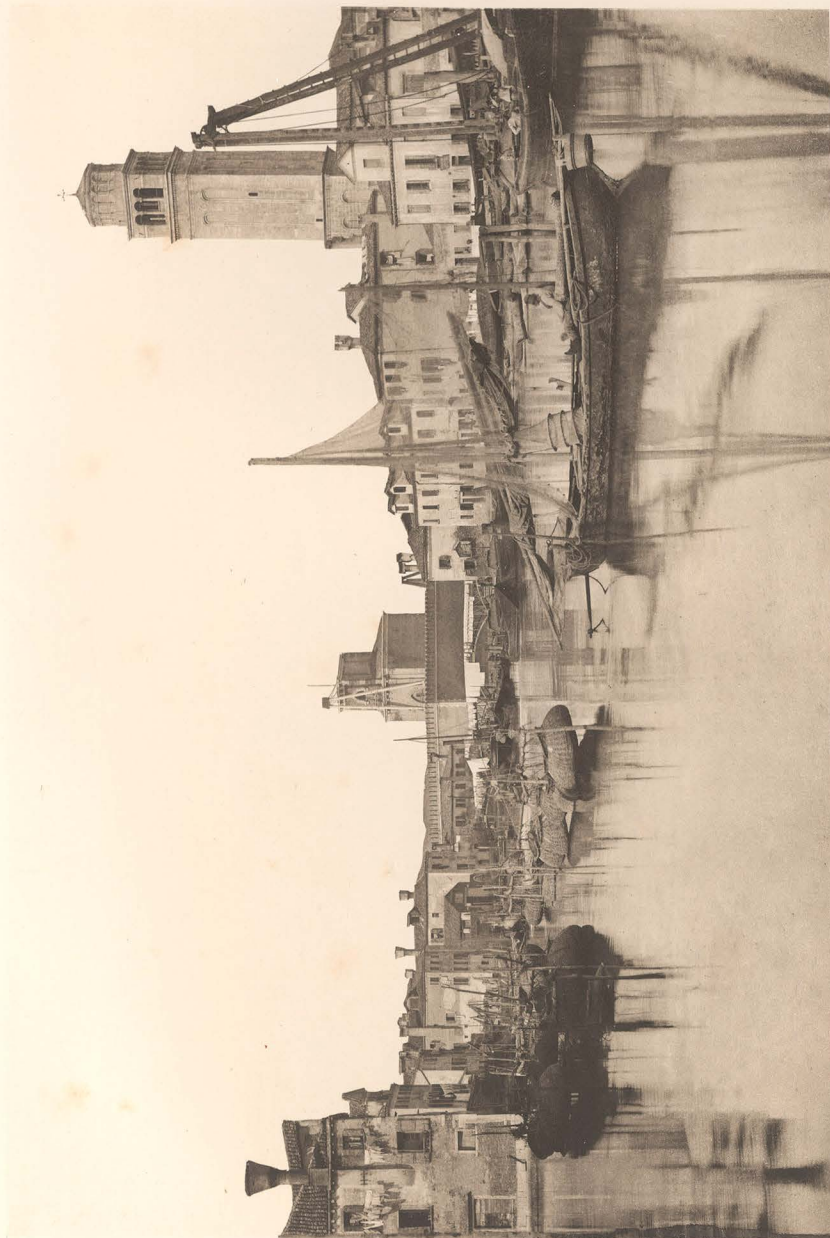




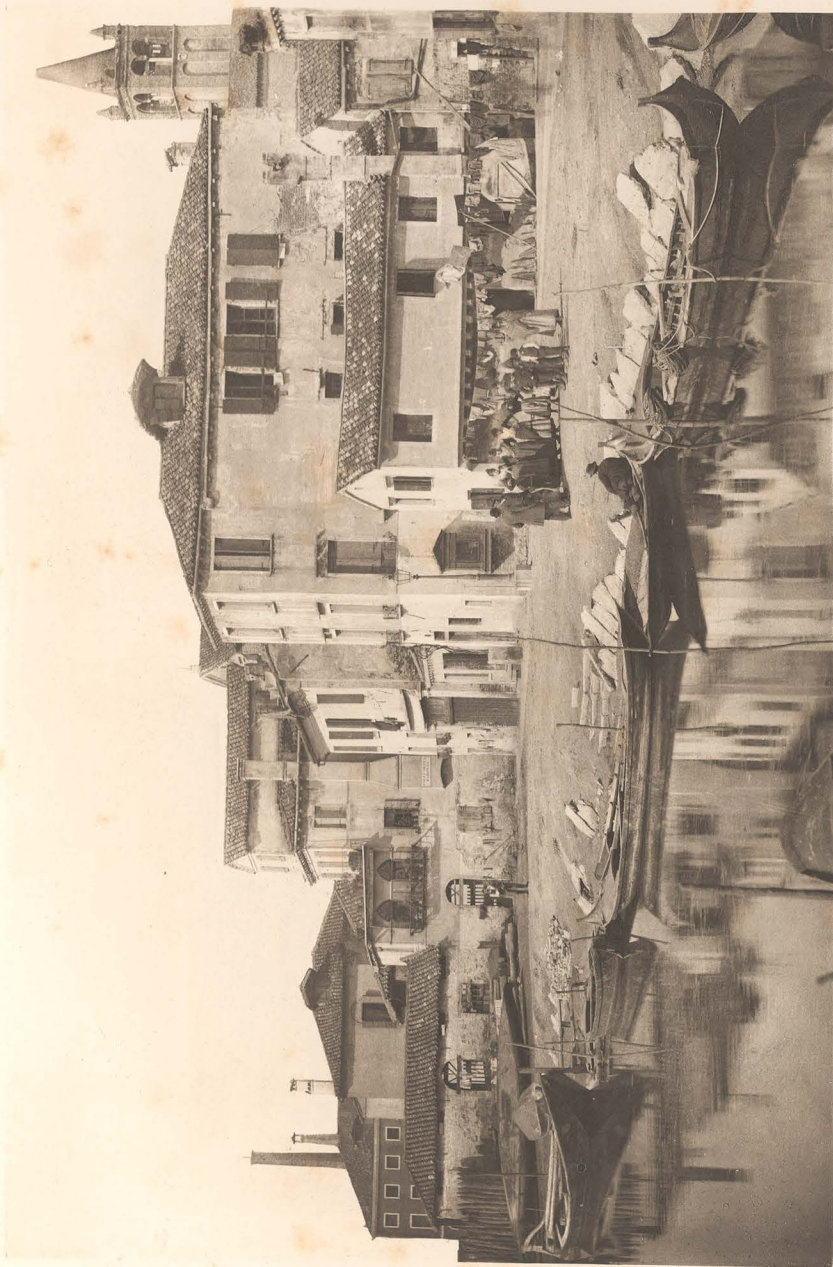




















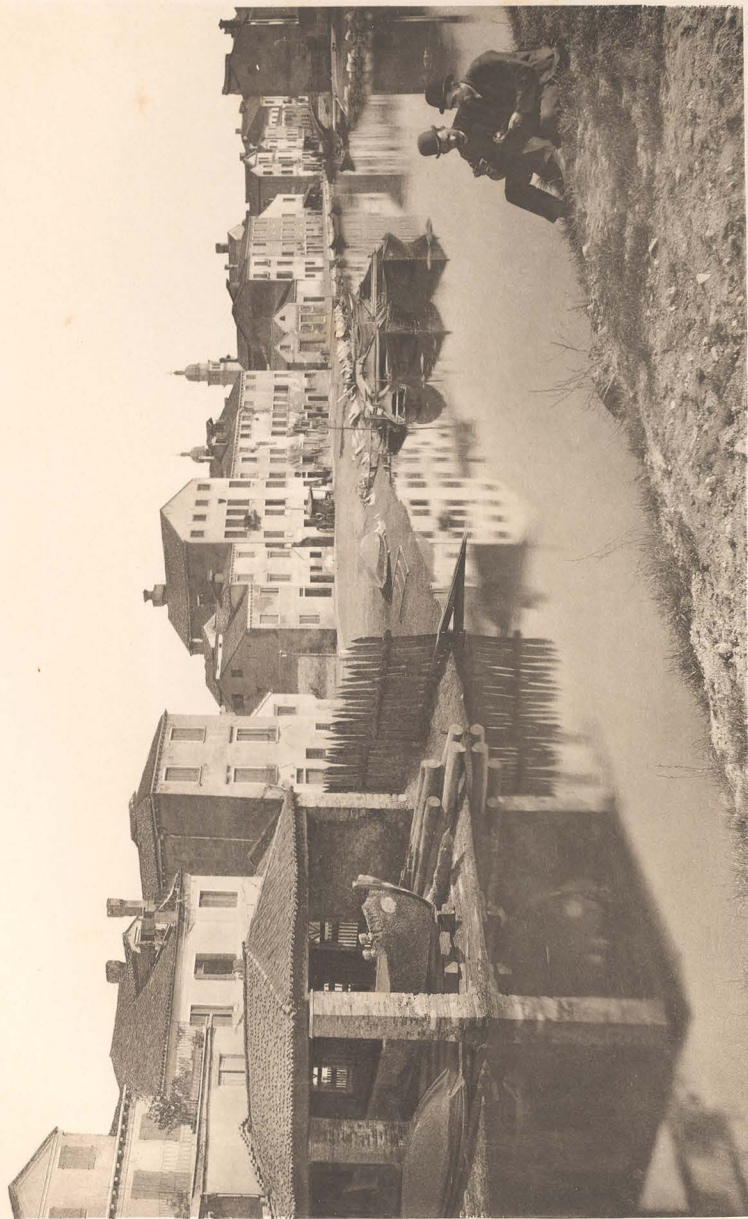


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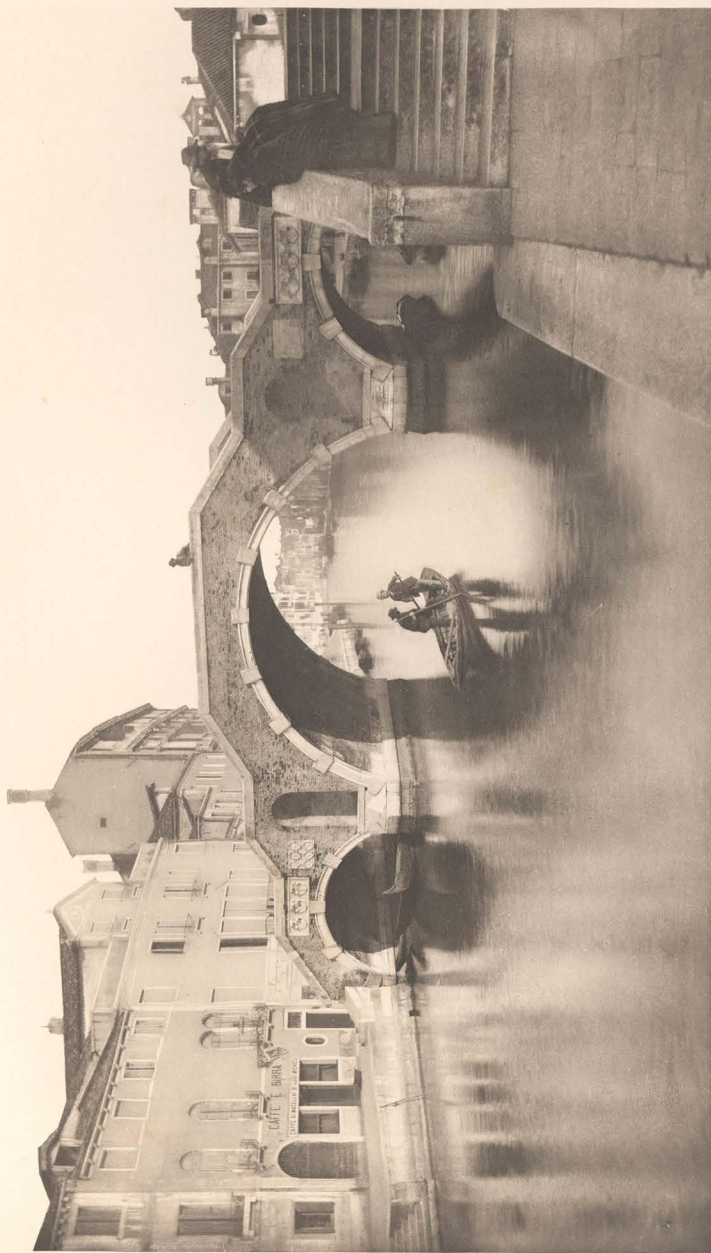


























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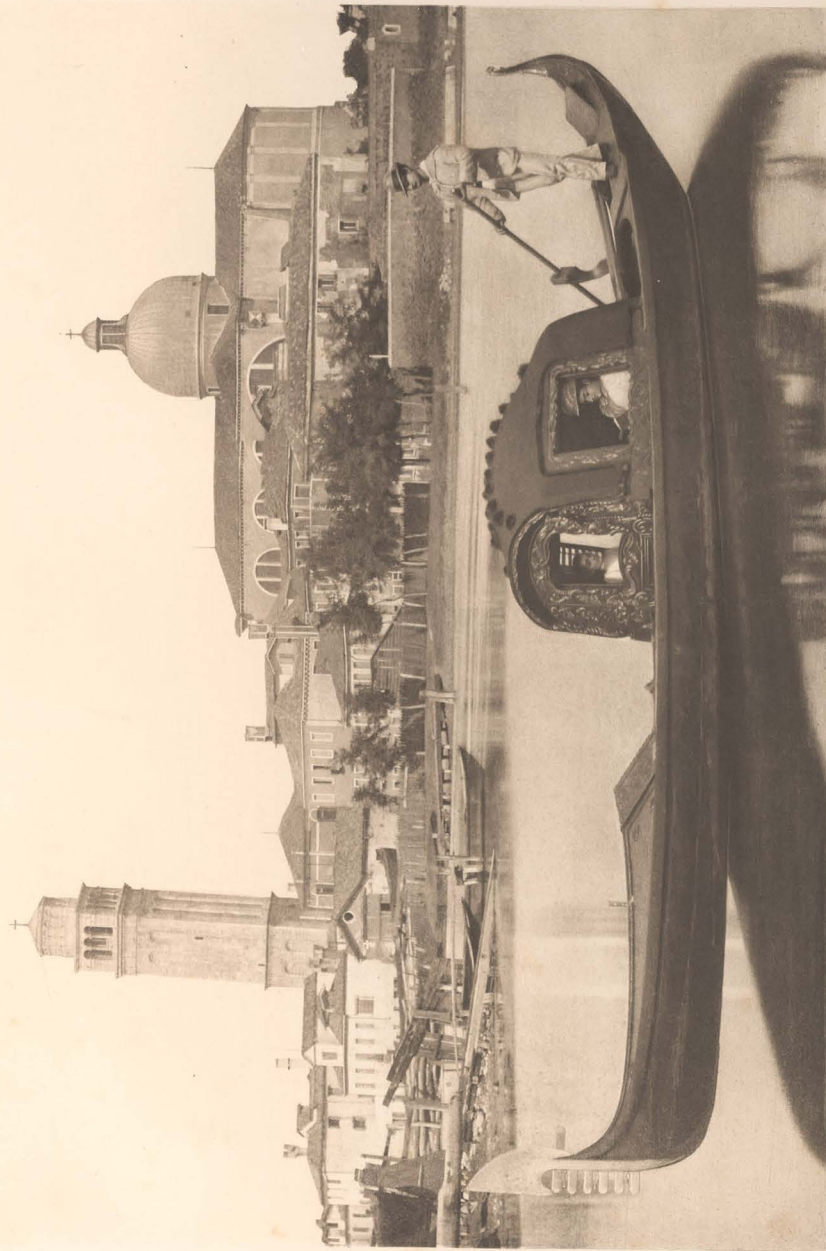


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